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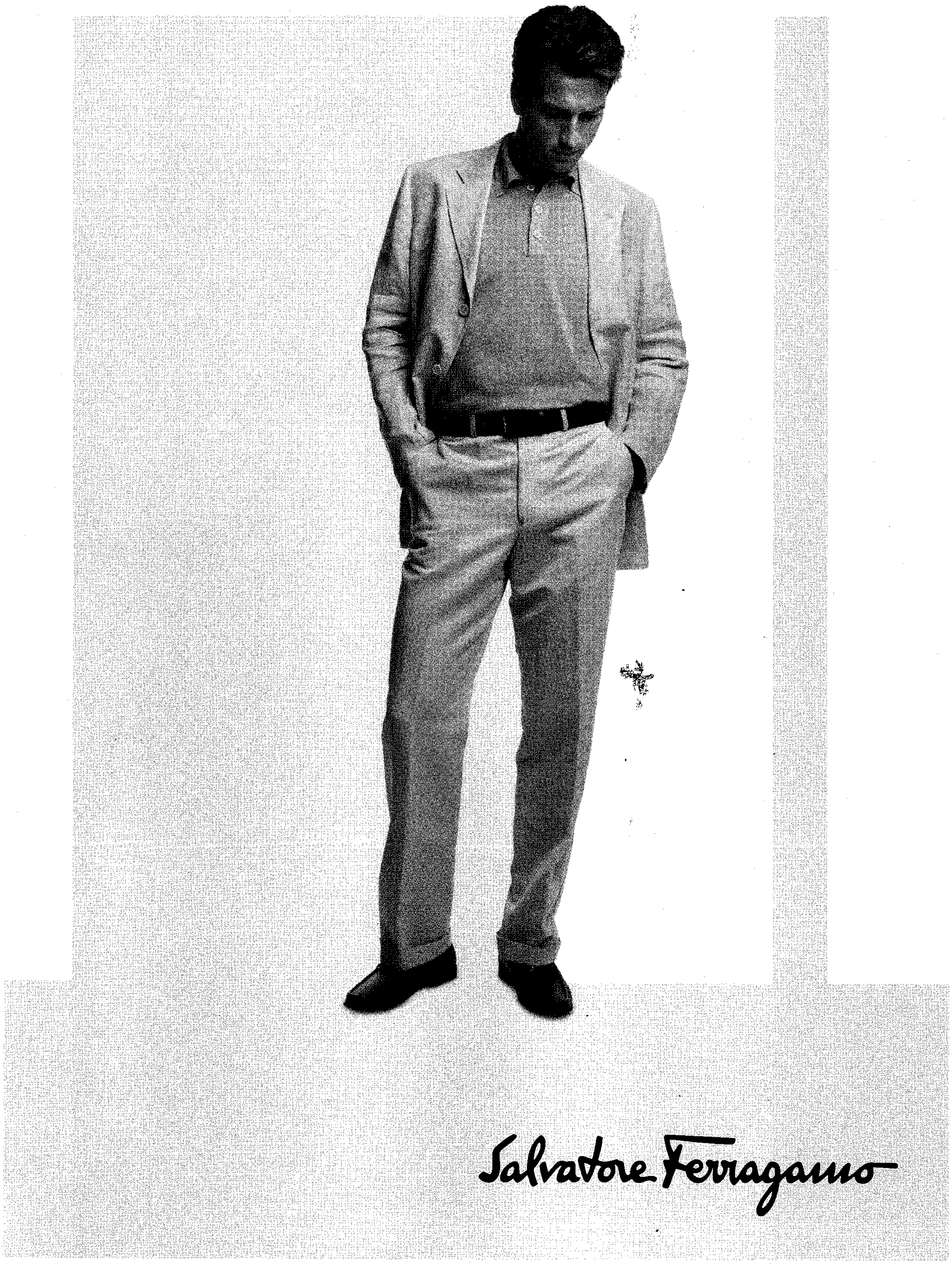

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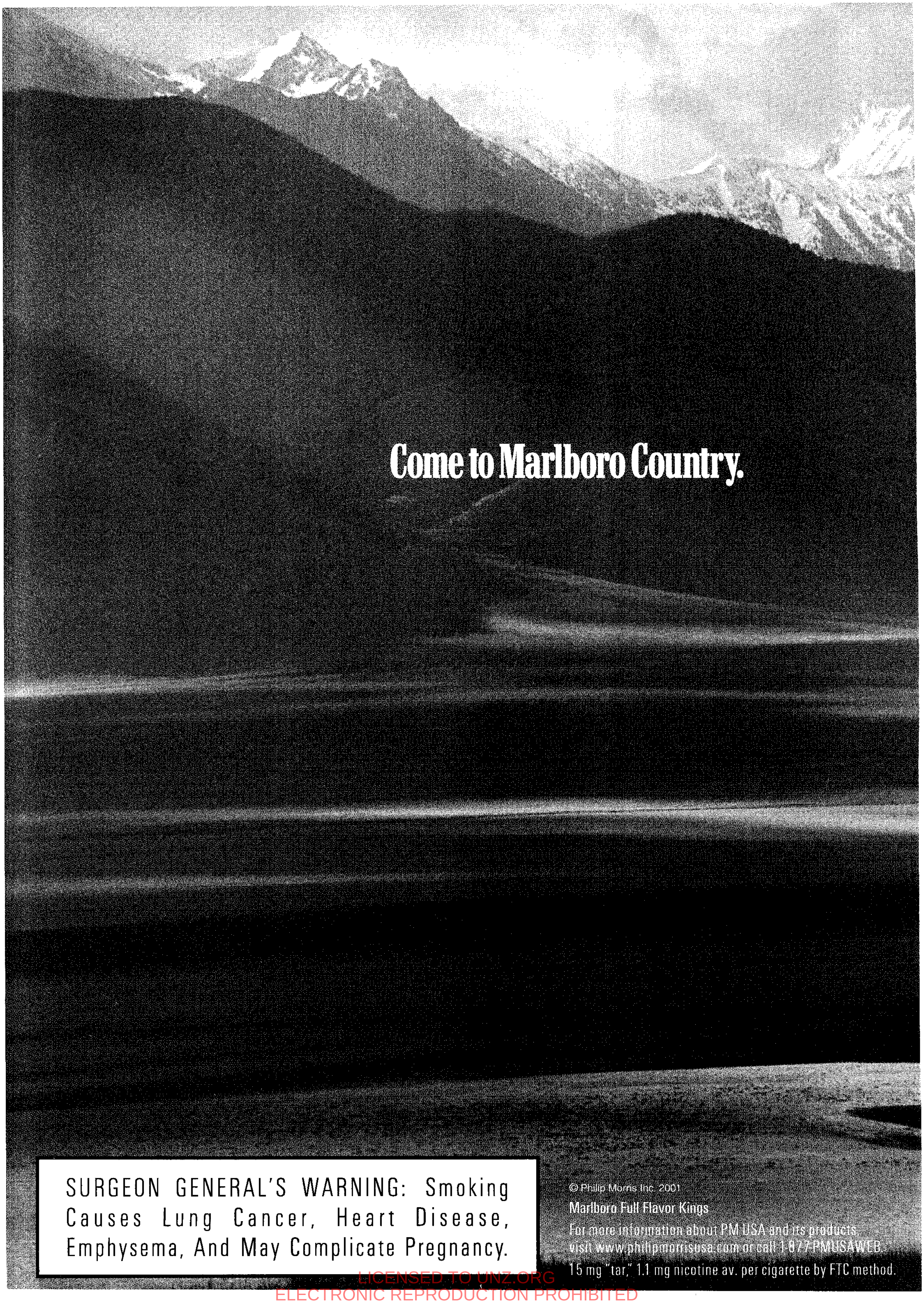

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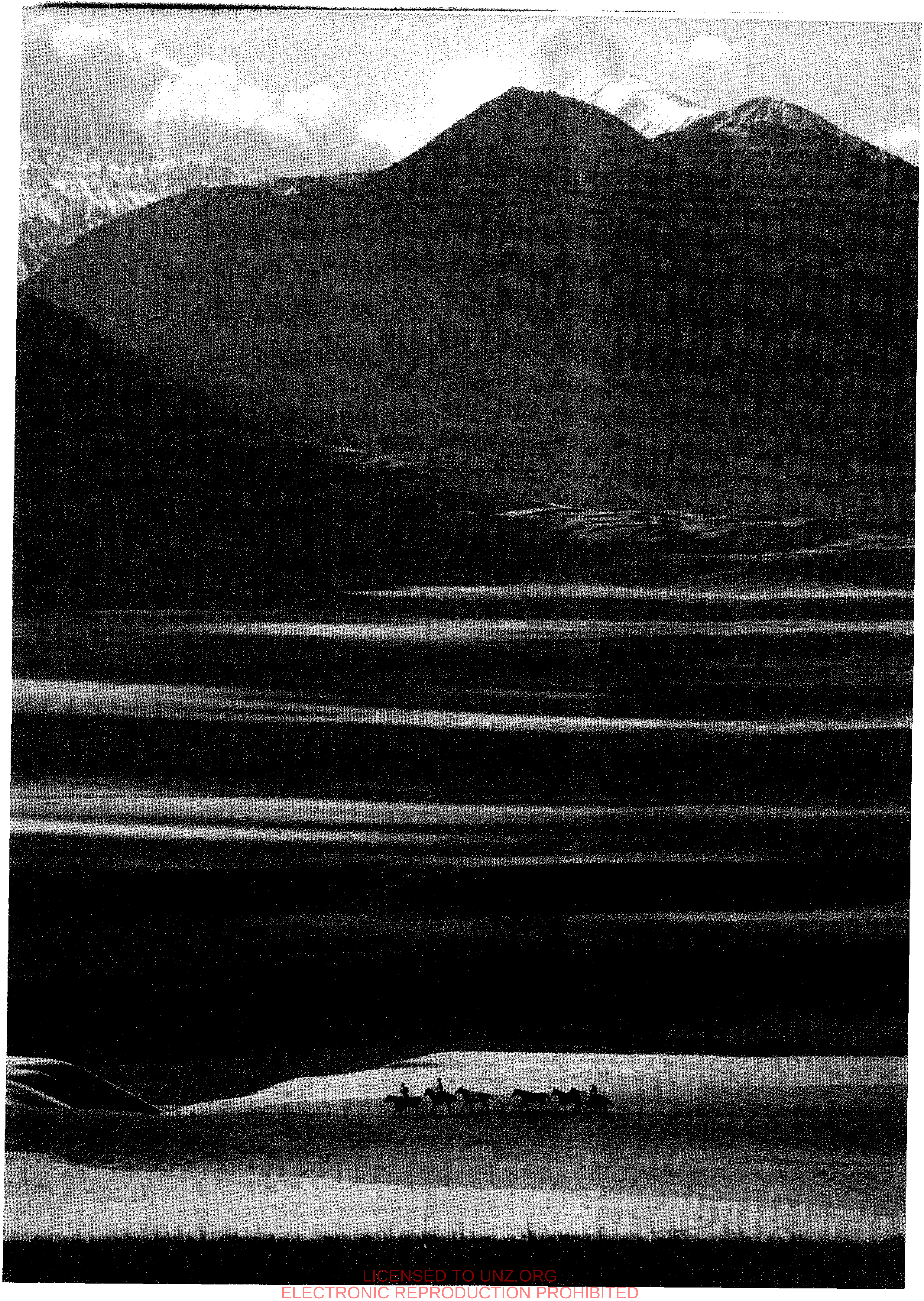

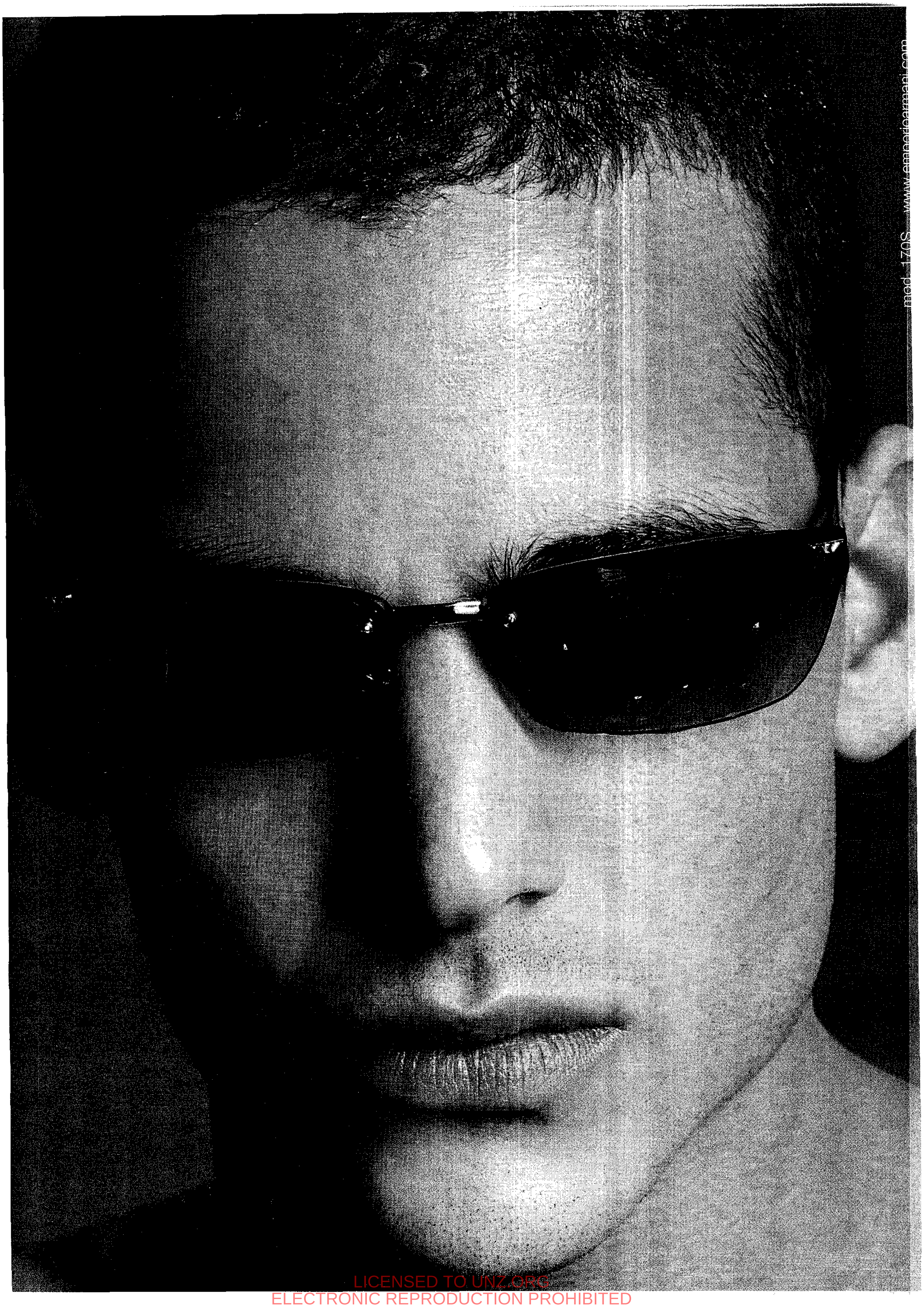
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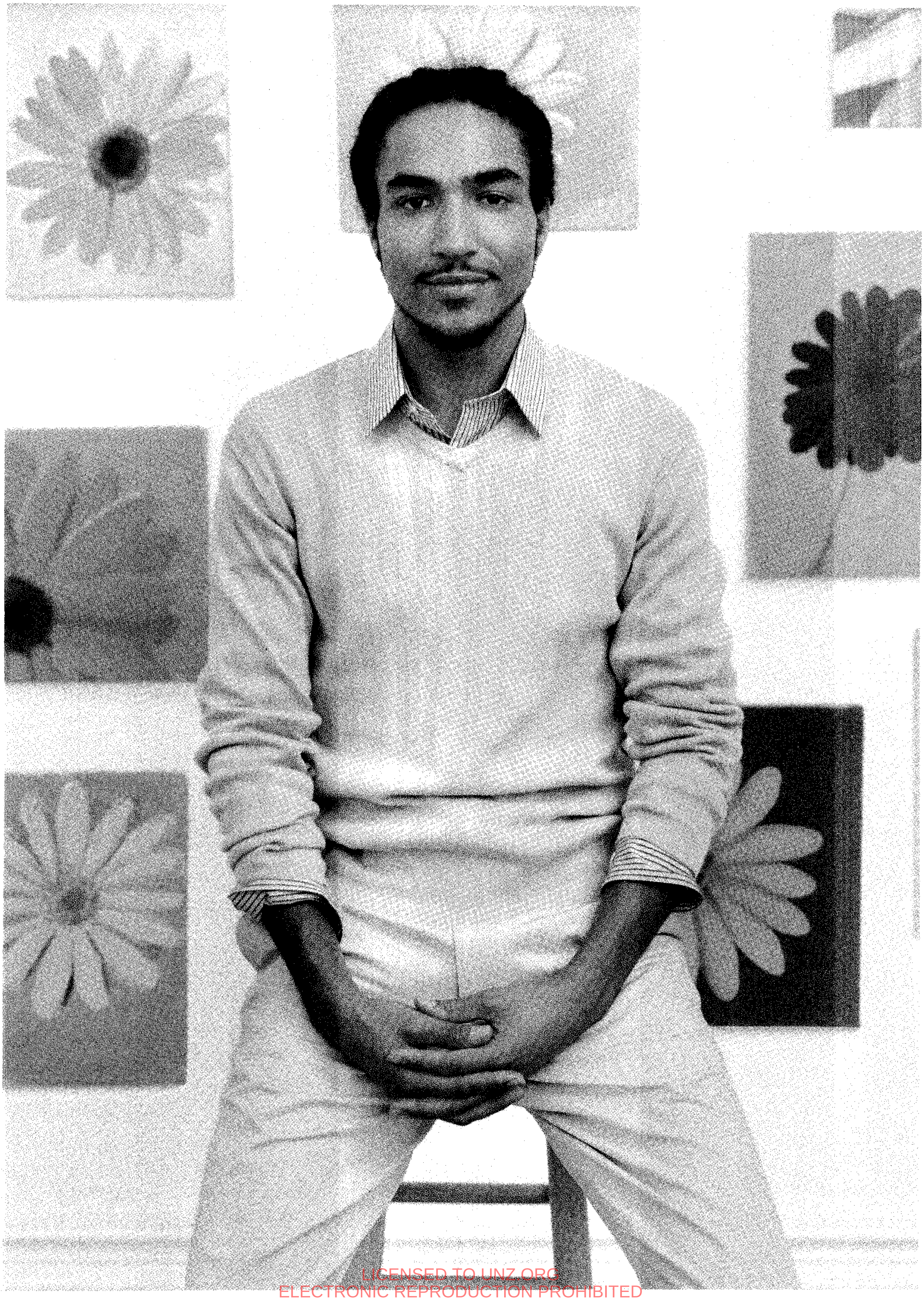

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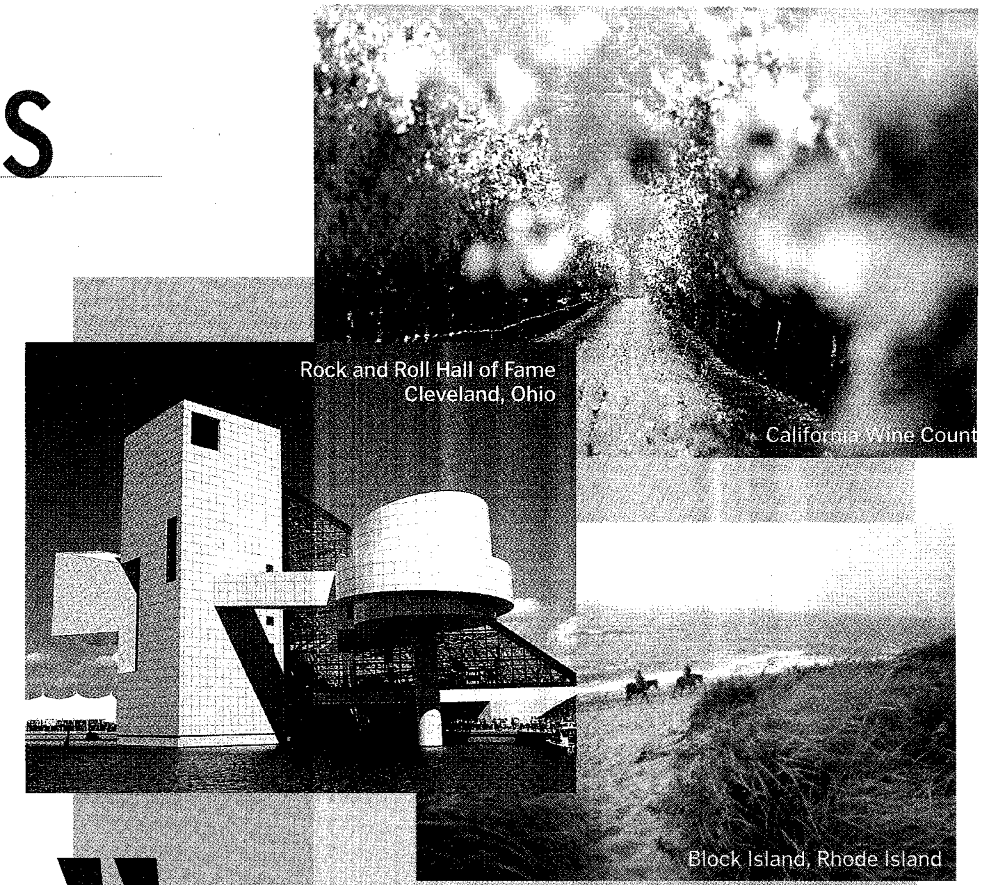

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> **"Sometimes you just want to get away from the whole damn twenty-first century."**
>
> —page 39

39 52 Weekends

If your weeks in New York are a fight (and whose aren't?), weekends should be for flight. But where to escape to? That's where we come in. In the market for a reggae-steeped **Jamaican beach**? A **Vermont mountain** that actually guarantees snow? A date with a tarpon in the **Florida Keys**? Total pampering at an **Arizona Spa**? So far, so good—but that's only four weekends. On the following pages, you'll find ideas—including suggested hotels and restaurants—for the other 48.

66 By the Book By Robert Kolker

Ann Godoff, a former car saleswoman and architecture student who found her calling in a temp job at the age of 30, wasn't exactly on the fast track to become the president of a publishing company. But after her Random House predecessor Harry Evans's string of publicity coups and seven-figure advances, she's published quieter books to greater profit—and nineteen best-sellers last year. Next: a new paperback line, which has always been the missing weapon in Random House's arsenal.

72 Art 2.0 By Steve Bodow

Tech may have bombed in the market, but it's booming in the art world. The Whitney's new show "BitStreams" illustrates the digital state of the art.

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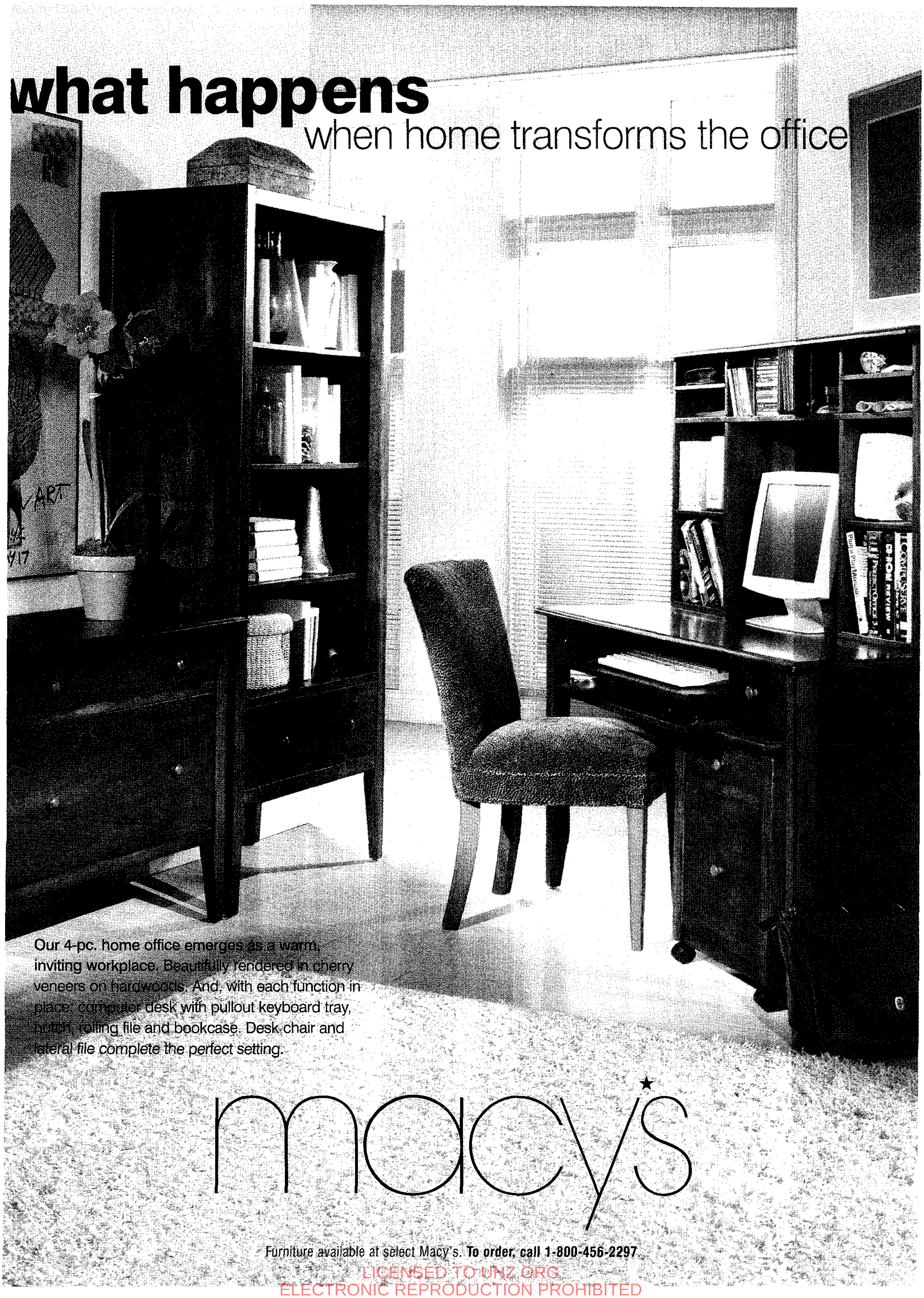

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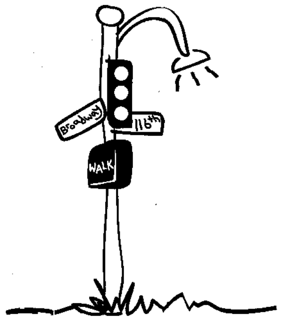

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Letters

> Too bad the *Rules* girl isn't well enough known to garner more press. That little know-it-all should be sending out refund checks.
>
> —Gerianne Spanek

Against the Rules

Thank you for informing your readers that one of those know-it-all *Rules* girls is getting divorced ["Intelligencer: Rule 36: Don't Deny You're Divorcing," February 26]. I guess that proves her detractors were right all along: She and her equally obnoxious co-author don't know as much about men as they'd like us to think they do. Her marital failure is reminiscent of the humiliation of "Kathie Me" after Frank's dalliance became public knowledge. It's too bad the *Rules* girl, whose name I've already forgotten even though I read the article just moments ago, isn't well enough known to garner more press. That little know-it-all should be sending out refund checks.

Gerianne Spanek, BOSTON, MASS.

Dictionary Shmictionary

I had always thought that it was a lexicographer's job to record usage, not to editorialize ["Intelligencer: Jew: Not a Verb," March 12]. As it stood, World Book had already indicated that the use of *jew* as a verb is "unfriendly," which implies offensiveness. It owed no apology to the American Jewish Committee. Conceding to the mood of the time, and soured by the uses to which the word *jew* has been put, I will henceforth allow myself to be referred to only as a Hebraic-American.

Martin H. Israel, QUEENS

More of Dem

It was when I saw Michael Tomasky's piece "Dese Dems Don't Doze" ["The City Politic," March 12] that I decided to put my money where my mouth was and subscribe. What a refreshing change! A magazine actually telling the truth! A publication actually acknowledging that 67 percent of New York City's population is Democratic and fed up with the trash doled up by rags like the *Times*, the New York *Post*, and the *Daily News*! Posturing notwithstanding, there is no difference—they all bow to the same master while trying to reach different segments of the market.

Leah Faerstein, MANHATTAN

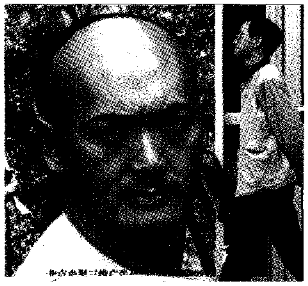
My 550-member newsletter list looks forward every week to the latest from Michael Tomasky. He is one of the most brilliant, courageous, and refreshing voices in the media today. You are blessed to have him on your staff, and we thank you for the opportunity to read him on the Web. I used to subscribe to *New York* Magazine years ago, when I traveled to New York City frequently, but I canceled when my trips stopped. Now it seems it is time to subscribe again—simply for the excellent journalism. I will encourage members on my news list to do the same.

Kay Gardner, KNOXVILLE, TENN.

Ballot Measure

In his review of *Race* ["Theater: Devil's Disciples," March 5], John Simon says the play "takes place during a month in the spring of 1933, when the Nazis got the majority vote in their first election." Simon is wrong on two counts. First, the March 1933 election was the seventh, not the first, Reichstag election in which the Nazis competed. Second, and more important, the Nazis received an electoral majority neither in the spring of 1933 nor at any other time. By the time of the March 1933 election—the last parliamentary election of the prewar period—Hitler was already (thanks to Hindenburg) chancellor, and the voting was (thanks to the Nazi-dominated police) less than free. Nonetheless, the Nazis received only 44 percent of the vote. For all of the Germans' complicity and acquiescence in the Nazi regime, one should not forget that the regime never received democratic legitimation through an electoral landslide.

Andrew Tauber, MANHATTAN



***Tiger* beat:** Chow Yun-Fat.

Eye on the Tiger

Regarding Robert Kolker's "Save the Tiger" ["Gotham," March 12], while it may be true that some of the world's filmmakers are not as popular in their native land as they are around the world, this is not true of Ang Lee. In Taiwan, he is both critically acclaimed and a No. 1 box-office attraction, from his early films through *Crouching Tiger, Hidden Dragon*. None of the pieces about *Crouching Tiger's* ostensible unpopularity in Asia had much substance—just powerful headlines—and these "facts" were rebutted by James Schamus in *Variety*.

Reid Rosefelt, BROOKLYN

PUBLICIST, *CROUCHING TIGER, HIDDEN DRAGON*

No Question

"What might Bill Clinton perform on Amateur Night at the Apollo ['Gotham: The Big Question,' March 12]?" A Nat King Cole–style rendition of "Unforgettable" would be most appropriate. Love him or hate him, "that's what you are . . . in every way." Besides, New York, if I may, aren't we looking for a new mayor?

Corinne Arazi, MANHATTAN

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Intelligencer

By Beth Landman Keil and Ian Spiegelman

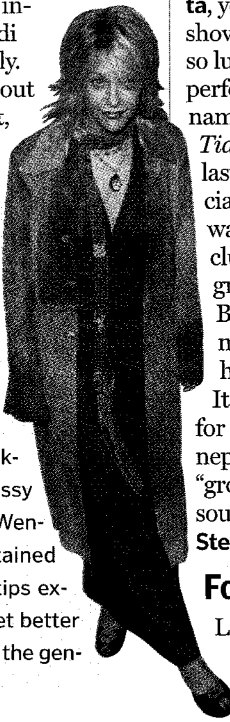
Up in Smoke

The days are numbered for the city's smokers. Restaurant sources indicate that City Council Speaker **Peter Vallone** will successfully pass legislation effectively banning smoking in all of New York's eateries. While current anti-smoking law allows diners to light up in the bar areas of larger restaurants while letting the smaller spots make their own policy, Vallone's amendment would eliminate those exemptions as well as ban smoking from those lovely sidewalk tables. According to a source, **Rudy Giuliani** recently indicated that he would veto any change to the current laws, but it now looks like he doesn't have enough ammo for a showdown against the council. Our tipster tells us that Vallone is sending word to the United Restaurant & Liquor Dealers Association, by way of general counsel **Richard Weinberg**, that he's already got 30 council votes locked up—just 5 away from a veto-killer. URLDA president **Jack Cooke** says simply, "Our position is that smoking policy is the option of the restaurateur," while a rep for Vallone declined to comment on votes. The showdown will take place later this year.

Pulp Fiction: Episode One

If you want to know what happens to the characters in *Pulp Fiction* after the movie ends, too bad. But **Quentin Tarantino** is planning to reveal the story preceding the 1994 groundbreaker in a prequel tentatively titled *The Vega Brothers*, which will star **John Travolta** and **Michael Madsen**. Fans will recall that Vincent Vega—played by Travolta in a career-reviving role—is the heroin-addicted hit man who's machine-gunned to death by **Bruce Willis** while sitting on the toilet. Some may also recall that Madsen played a torture-lovin' character named Vic Vega in *Reservoir Dogs*. The actor has been kicking himself for years for turning down Travolta's *Pulp* role to work on the **Kevin Costner** snooze-a-thon *Wyatt Earp*, but Tarantino's recently been telling the actor he'll have his second Vega moment yet. A rep for Madsen confirmed that Tarantino is indeed writing the script for Madsen and Travolta, adding that production is expected to begin after the director finishes shooting his World War II flick *Glorious Bastards* in France, also starring Madsen. Still no word about what was in that damn briefcase.

Charlie Sheen's Next Nightmare



Onetime Hollywood madam **Heidi Fleiss**—out of custody for more than a year now—is writing a book. But chances are it'll be a far cry from the one recently published by her pediatrician father, **Paul**, *Sweet Dreams: A Pediatrician's Secrets for Baby's Good Night's Sleep*, the elder Fleiss's considerably more wholesome guide to getting cozy in bed. "I'm not planning on having a kid, but I read it and it's really informative," Heidi says supportively. When asked about her own project, the former matchmaker reveals, "It's going to be a different kind of book, about how Heidi came to be Heidi. No one's going to be disappointed." Wasn't that the motto of your last business venture?

Auntie, Get Your Gun

When **Bernadette Peters** is your aunt and your mom is casting director **Donna DeSeta**, you've got a good start in showbiz. **Tian DeSeta** is just so lucky, becoming the latest performer to drop his last name for his debut album, *Tian*, launched at the bar 13 last week. The young musician has been making his way through New York's club scene, finding a loyal groupie in Aunt Bernadette: "She pretty much attends everything he does," says Peters's rep. It must be a change of pace for the Broadway star. Her nephew's music, described as "groove-infused funk and soul," is a far cry from **Stephen Sondheim**.

Food, Glorious Food

Let the stomach-growling begin. First, Nobu's **Drew Nieporent** was attached

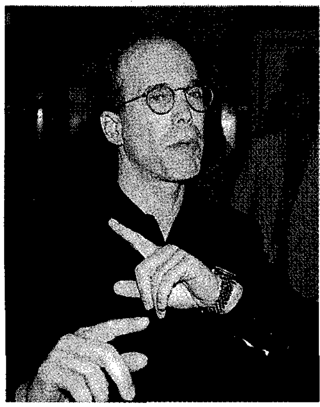
Meg Ryan Ain't Too Proud to Beg

Note to journalists: **Meg Ryan** wants you to be gentle with her. Ryan—who made headlines for dumping hubby **Dennis Quaid** for **Russell Crowe**, who in turn sent her curbward—recently passed through the halls of *US Weekly* with publisher Jann Wenner and met the editorial staff during one of their Monday meetings. After a brief introduction, America's former sweetheart eyed the journalists and said, "Please be nice to me." Attempting to ease the tension, editor **Charles Leerhsen** gallantly suggested that she'd be pleased to know a year-end issue featuring her prominently on the cover was among the best-selling of 2000. Ryan merely smiled while writers snickered: The issue in question, "100 Unforgettable Stories of 2000," rehashed all the messy details of Ryan's bed-hopping. Meanwhile, another kerfuffle has *US*-ers grumbling. Wenner—who recently sold a percentage of the mag to Disney—informed the ink-stained kvetches that, due to budget cuts, *US* staffers would no longer be reimbursed for tips exceeding 15 percent when expensing business meals. "If you thought things would get better after Disney," notes a source close to *US*, "think again." We hope outside of the office the generous Wenner continues to tip New York's standard 20 percent.

Photographs: from top, Tom Rodriguez/Globe Photos; Andrea Renault/Globe Photos; Retna Ltd.

It's a Revenge-Fueled World After All

In the upcoming DreamWorks/PDI flick *Shrek,* exec **Jeffrey Katzenberg** takes a nice, big swipe at Disney overlord **Michael Eisner**. The animated comedy—in which a gnomish creature with the voice of **Mike Myers** saves fairy-tale characters from an evil prince—reaches its climax in a strangely familiar setting. One viewer describes the wicked prince's castle as "Albert Speer's version of Disneyland—a fascist nightmare." Tellingly, Katzenberg—who was once called a midget by Eisner—creates a Disneyland completely devoid of people. Though the gift shops and rides are all empty, Shrek must navigate an absurdly elaborate system of ropes. At one point, musical robots reminiscent of those in Disneyland's attraction "It's a Small World" sing to Shrek about the many, many rules that must be obeyed in the prince's dystopia. "The audience was howling but they were completely stunned—it was so petty," reports one source who saw a screening of clips from the film introduced by Katzenberg at HBO's U.S. Comedy Arts Festival in Aspen. "Katzenberg just stood there with an ear-to-ear grin, smiling like the cat who just ate the canary. He looked very, very pleased." A rep for DreamWorks—which is hosting a screening for New York's power players with Myers next week—would say only, "Jeffrey wanted to pay homage to the theme-park experience." Yeah, but what would he know—isn't he too short to go on the good rides?



to the upcoming W Times Square restaurant. Then, say our real-estate sources, Olives NY's **Todd English** rallied for the space. But in the end, **Steve Hanson**—who owns oodles of Manhattan eateries, including Ruby Foo's and Blue Water Grill—inked the deal. "We are partners with the W," explains Nieporent, "but they decided to lease this to an outside operator, and the rent was too steep for us." English denies he bid on the space, and Hanson was out of the country and could not be reached for comment. . . . In May, the Blue Ribbon team will open a branch in Park Slope—cannily named Blue Ribbon Brooklyn—which, like their SoHo classic, serves raw bar until 4 A.M. . . . **Eddie Dean** and **Steve Steckel,** owners of Hush, debut a yet-unnamed tiki bar, restaurant, and lounge next month at 4 West 22nd Street. . . . The BondSt crew brings Thom's Bar to the hotel 60 Thompson at the end of the month. . . . **Roger Verge**—the most anticipated chef since **Alain Ducasse**—brings his long-awaited Mediterranean-inspired Medi to midtown on June 15.

Bad Hair Comeback

Unlike the economy, the eighties live on. After signing with **Clive Davis**'s J. Records, club-owner **Marcus Linial** sold the Cocktail Room, turned the day-to-day operations of Shine over to his brother, and immediately got in touch with pop old-schooler **Howard Jones**, who's most famous for the hit "Things Can Only Get Better." Jones joined Marcus—who's dropping his last name along with the nightlife biz—in the studio last week to record a new version of the mid-eighties single "Like to Get to Know You Well." But that won't be the only musical reminiscing on Marcus's debut album: He's already revamped the old straw-and-mirrors anthem "Pop Muzik." Another blast from the past joining Marcus is the early-nineties hip-hop duo **P.M. Dawn**, who will produce the album. Kajagoogoo, you're next.

Sour Beans

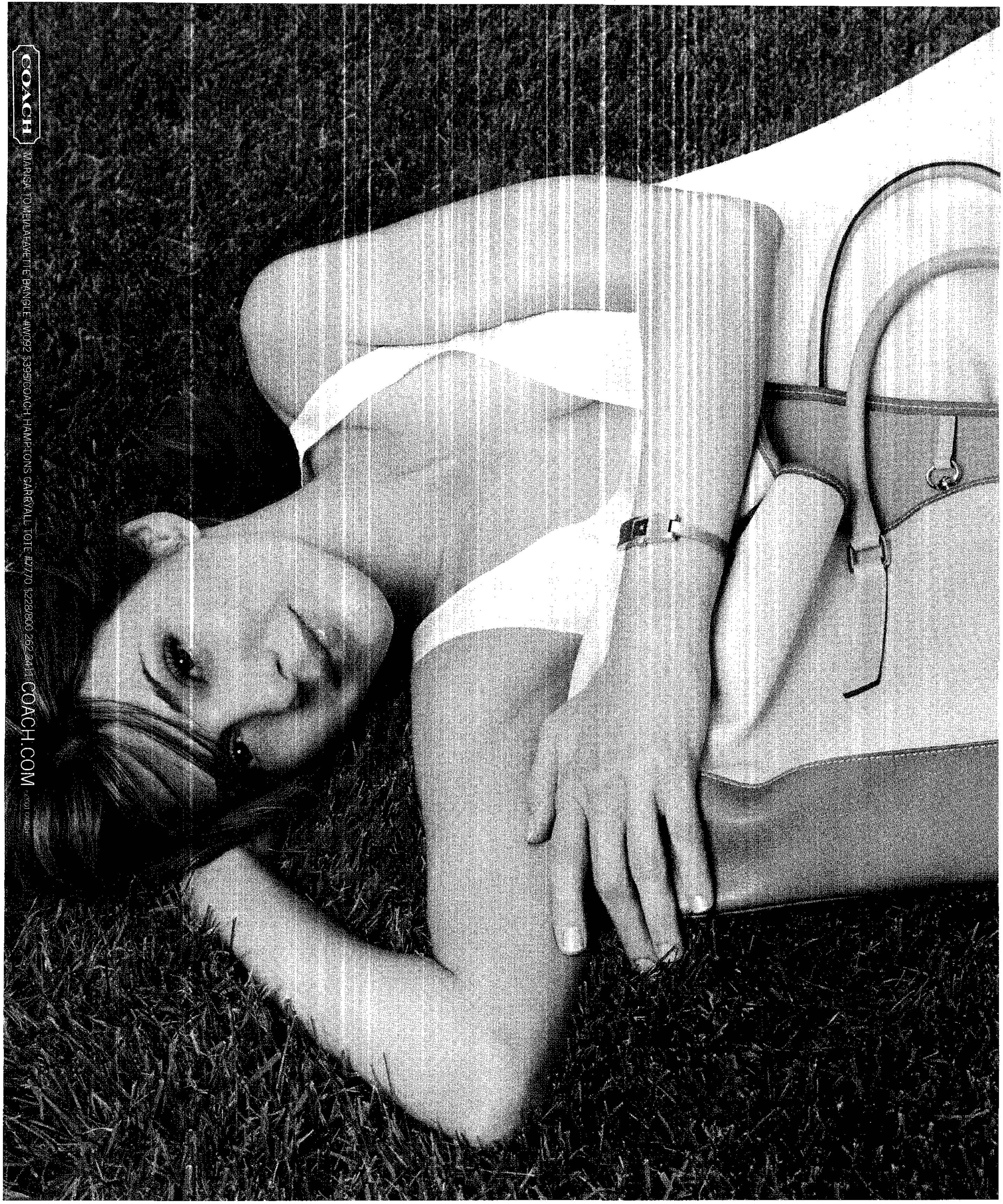
The sweet collaboration between **John "Jellybean" Benitez** and songwriter **Brinsley Evans** seems to have gone sour. Evans's attorney, **Wallace Collins**, tells us that he is filing a lawsuit against the producer and D.J. to the tune of $10 million. The suit alleges that Benitez—who was **Madonna's** producer and boyfriend back in the "Like a Virgin" days—has failed to pay Evans millions in songwriting royalties since the two joined forces in 1995. Collins says he has attempted to collect on behalf of his client since 1999 to no avail, so now he's turning to the New York State Supreme Court for help. In addition to the $1 million in back royalties and $10 million in punitive damages, Evans is seeking the return of his song copyrights. The case is expected to go to trial later this year. Benitez could not be reached for comment. Will disco ever be the same?

Additional reporting by Aric Chen and Paige Herman.

You've Got Martha's Nasty Mail

We seem to have ruffled the feathers of **Martha Stewart**, who is learning the hard way that you just can't control everyone. Earlier this year, we published complaints by chatty Martha Stewart Omnimedia staff members about inadequate window treatments in the design diva's Starrett-Lehigh Building offices. Now, as printed in a recent issue of *Inside* magazine, someone is leaking internal e-mails from the big mama herself, including one that states: "If anyone has a problem about the lack of appropriate shades . . . it would be much more appropriate to contact me . . . than to complain to the press." Noticing that she specifically described our revelations as being "rather scathing and catty," we would like to refer to a missive of her own that she recently e-mailed to her staff: "In case anyone is interested, and I think all of you should be, the correct spelling of STARRETT LEHIGH is S-T-A-R-R-E-T-T-L-E-H-I-G-H. Please learn this spelling now." What's *her* problem?

Photographs: from top, Robin Platzer/Twin Images; AP Wide World.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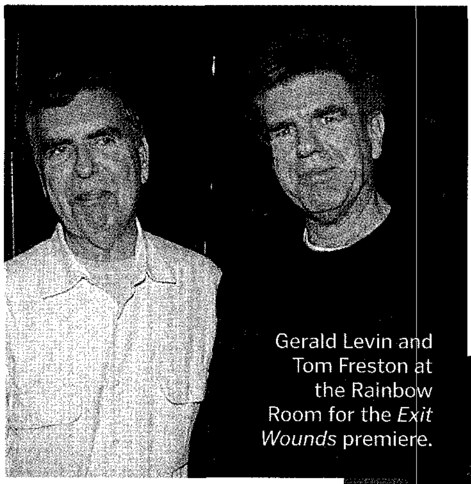
Scene

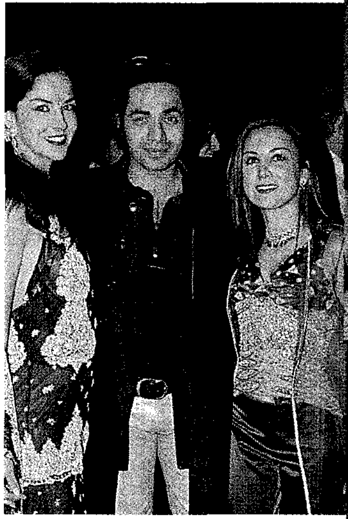
Drena De Niro and Dylan Hundley at 98 Kenmare.



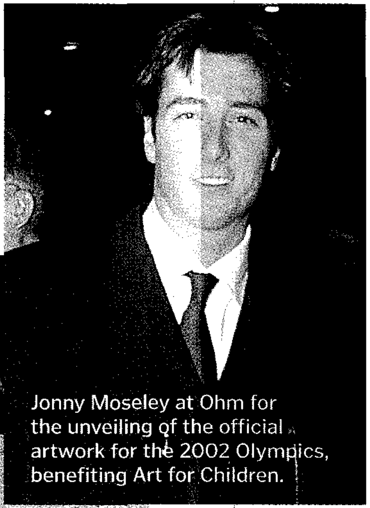
Gerald Levin and Tom Freston at the Rainbow Room for the *Exit Wounds* premiere.

Julie Baker at Saci Club for the debut collection of French Jenny, a new line of sleepwear.

Izabella Miko at the Rainbow Room for a Vendôme Collection gala hosted by Swatch.

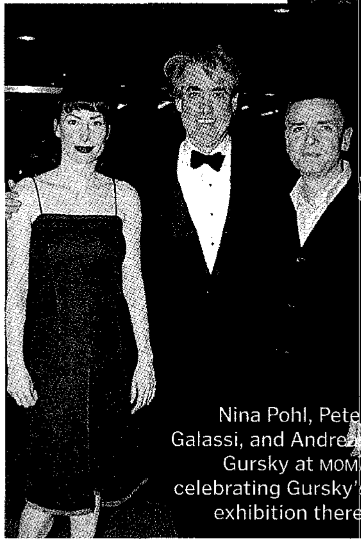


Dayssi Olarte de Kanovas, Anand Jon, and Homera Sahni at the University Club celebrating Rana Sahni's 40th birthday.

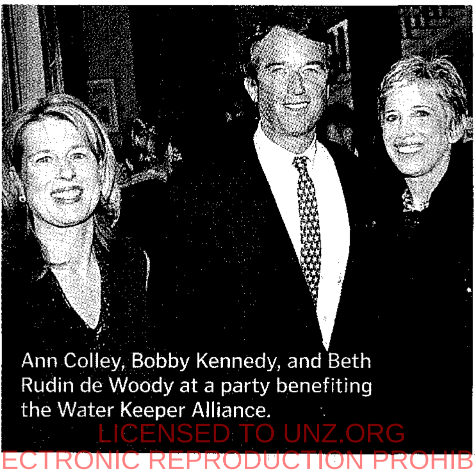


Jonny Moseley at Ohm for the unveiling of the official artwork for the 2002 Olympics, benefiting Art for Children.

[illegible] at the Rock Building for the Rock Star Baby fashion show.



Nina Pohl, Peter Galassi, and Andreas Gursky at MOMA celebrating Gursky's exhibition there.



Ann Colley, Bobby Kennedy, and Beth Rudin de Woody at a party benefiting the Water Keeper Alliance.

Ziegfeld Follies

Those making their way into the Ziegfeld on March 9 for the premiere of the action film *Exit Wounds* were greeted by a curious sight at the door: metal detectors. **Steven Seagal** wandered into the upper tier to hang with a gang of hooting fans. "God, you *never* see that," remarked **Nikki Hilton** at the Rainbow Room (where guests had to pass through metal detectors *again*) during the after-party. "He's actually a very humble man." Less humble was **DMX**, who launched into a live performance that got **Wyclef Jean** and MTV honcho **Tom Freston** on their feet and into the crowd of undulating teenagers. DAVID AMSDEN

Muscle-bound

The screening room at the Tribeca Grand Hotel was filled up on March 11 as guests like **Monica Lewinsky**, **Zoe Cassavetes**, and **Morgan Entrekin** took in two films: *Girls and Dolls,* a short documentary by **Drena De Niro,** and *A Holiday Affair,* which starred **Dylan Hundley**, best known for her portrayal of an icy, talky deb in *Metropolitan.* At a dinner at 98 Kenmare after the screening, **Betsey Johnson** peeled off her shirt to reveal a lacy camisole. "I *thought* that was her!" one guest stage-whispered happily, staring at Johnson. "No one else has *biceps* like that!"

AMY LAROCCA

Photographs by Patrick McMullan

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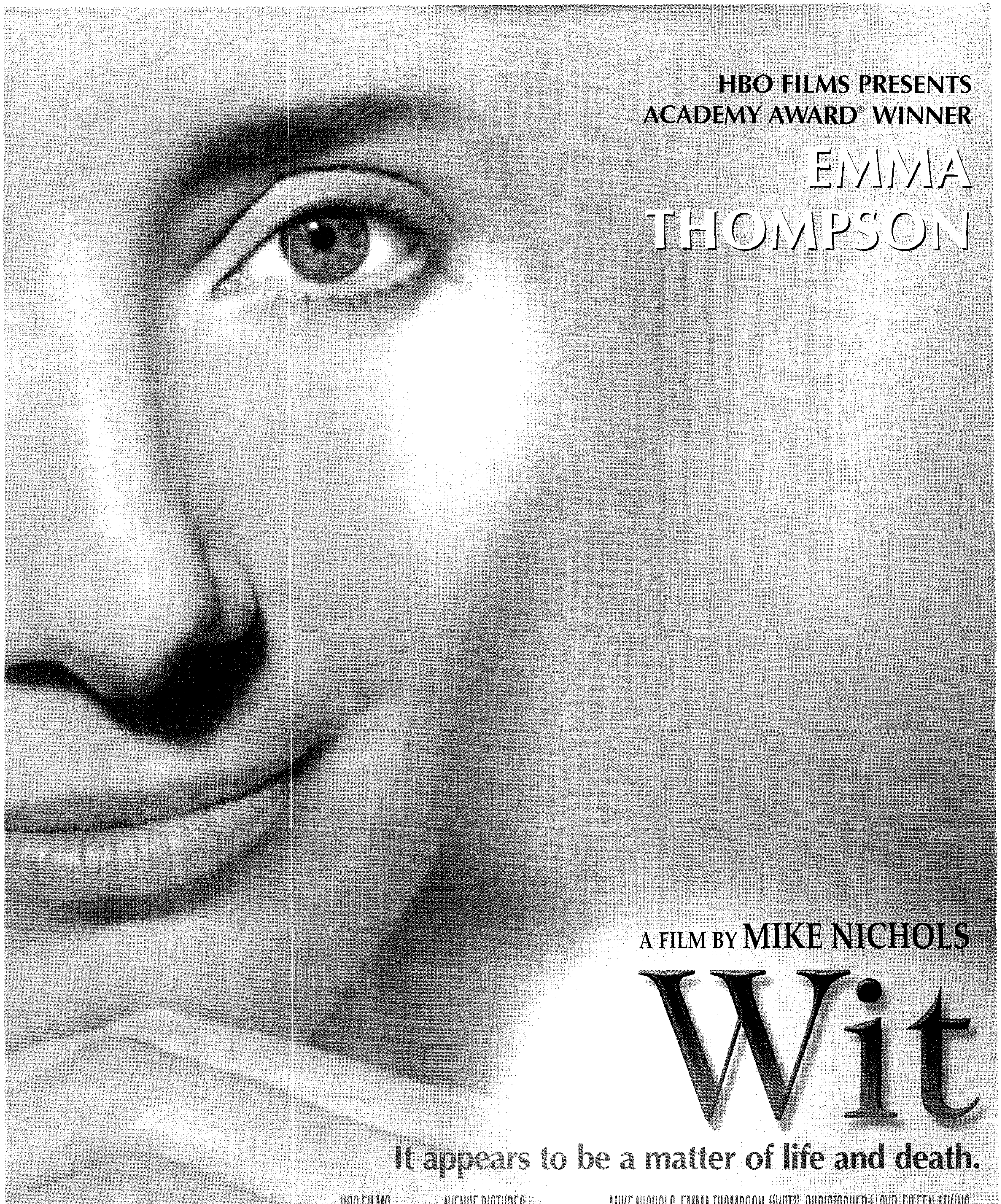

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Rich in façades not unlike the possibilities of a fairy princess with syphilis—Richard Condon

GOTHAM

Edited by Andrew Lee and Carl Swanson

Almost Famous

At the Tribeca Grand next Sunday, find out who wins the Oscar for Best Supporting Assistant. By Sarah Bernard

The plush, wavy-top seats of the Tribeca Grand's screening room are often occupied by celebs like Matt Damon, Ben Stiller, Uma and Ethan. But this Oscar night, they'll be filled by the folks who answer their phones.

The 75 aides-de-camp to such people-who-need-people as Kyra Sedgwick, Kevin Bacon, Edie Falco, and Sarah Ferguson formed an association called the New York Celebrity Assistants five years ago. This will be the first time they tune in to the ultimate starfest all together.

"The group is good for contacts," says the Duchess of York's right hand, John O'Sullivan. "You know, 'Does anybody have Madonna's phone number?'" When an assistant needed a sugarless, vegan cake last week, O'Sullivan was there with the answer. When Bonnie Kramen, NYCA's co-chair and Olympia Dukakis's aide for the past fifteen years, needed to get her boss off jury duty, she put out an e-mail for advice and received twenty responses in fifteen minutes.

Because their jobs are like being the ultimate fan, the line between them and their bosses begins to blur. "If you're a good celebrity assistant, you know how to get right into the heart and soul of your celebrity," notes Jacques Boubli, former assistant to Isaac Stern. "The relationship is intimate. I don't mean in a sexual way. But if somebody asks your celebrity a question, you should be able to answer it as they would." (Note: "Boundaries with your boss" was a recent NYCA lecture topic.)

When the lights go down, however, it's not the nominees they'll be taking about. "Every time the camera shows Harrison Ford, Richard Gere—I think, 'I know their assistant,'" says O'Sullivan. "When I see Oprah, I think, 'Oh, Libby! How's Libby doing?'" Probably freaking out, since awards-night prep work is like being on Dubya's advance team. "You find out where the dressing room is and walk the route," says George Shephard, who did just that for Betty Buckley. "When I went anywhere with Betty, I had panty hose, a flashlight, and a small sewing kit at all times." Then there's the Speech. "Assistants type up scripts or write them, even," says Elaine Stritch's Rick Borutta. "I'll worry that they've left it in the bathroom or something."

Their tasks may seem onerous, but the associative glamour has its perks. The Tribeca Grand approached *them* about the party in its precious basement theater and offered free wild-mushroom risotto with truffle essence (and popcorn). "But the food will be outside the room," says Kramen. "Inside," she emphasizes, "attention *will* be paid."

G SPOTS

THIS WEEK IN NYC

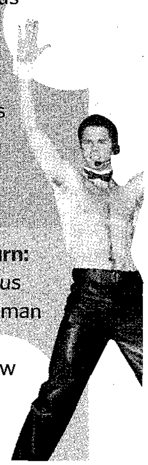
Whoopi buys Bubba a drink: Goldberg sends a $1,200 bottle of wine to Clinton's table at '21.' Bill says he still won't do *Hollywood Squares*.

Gun violence drops: New York had fewer shootings in February than in any other month since 1993. Maybe Puffy was just too busy with his trial.

Ricky Martin's new gal: The pop tart proclaims that he's dating leggy lady Ines Misan, whom he met months ago in NYC. On the schedule: a double date with Barry Diller and Diane von Furstenberg.

Pataki supports Bloomberg: The governor says, "If he gets in the race, I would be inclined to be supportive." And if Pataki's *really* nice, the billionaire will buy him a new state to play with.

Eight million New Yorkers: The Department of City Planning expects Census results to reveal the most populated Big Apple ever. All 600,000 new residents are sharing a one-bedroom in the East Village.

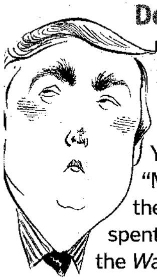


The Chippendales return: After an eight-year hiatus and financing from the man who created N Sync, they're back with a show at Exit on Friday. Isn't there a ban on tainted beef? GUY NICOLUCCI

Photographs: from top, Fitzroy Barrett/Globe Photos; Michael Sofronski. Illustration by Eric Palma.

THE BIG QUESTION

If the Dow keeps falling, what will you have to give up?



Donald Trump, mogul: "Nothing."

Kurt Thomas, New York Knicks forward: "My vacations. I'll use the time I would have spent on the beach to read the *Wall Street Journal*. And I'll be eating at home a lot more and buying bonds. You never go wrong with bonds."

Jason McCabe Calacanis, editor and CEO, *Silicon Alley Reporter:* " 'Give up?' I never bought Internet stocks to begin with, so I'm doing just fine."

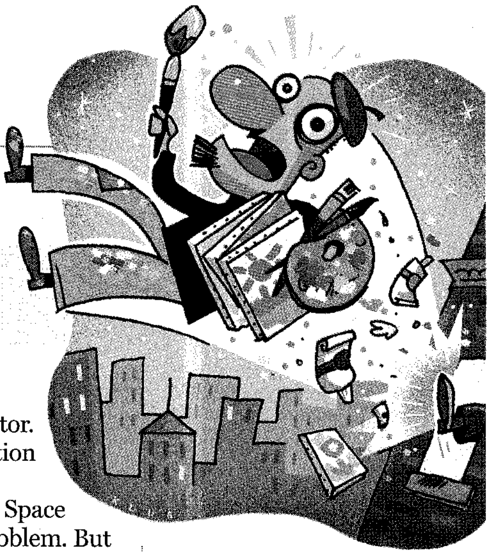
Maria Bartiromo, CNBC anchor and co-producer of *Market Week:* "I'd have to give up sleep, because I work so many hours reporting. The volatile market makes my days longer."

Ja Rule, Murder Inc./Def Jam rapper: "I'll have to give up some things in my stock portfolio. Like Cisco."

Kenneth Cole, designer: "European fashion, day trading, and my Republican friends."

Ray, Burger King manager: "The Doe? What is that?"

JADA YUAN



The Art World

Departists

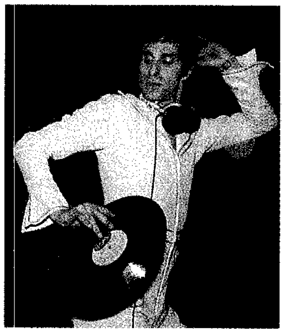
The city's heedless economic boom has slowed a bit lately, but that doesn't mean that the capital of the art world—with its new gallery district and expanding, glamorous, name-brand-architect-designed museums—is a place where anyone can afford to actually make art.

Since 1991, the Marie Walsh Sharpe Art Foundation has provided free studios to fourteen artists a year at 443 Greenwich Street, but not anymore. "We pretty much saved this building for the landlords and filled it up with artists," says Chuck Close, a member of the Space Program's board. But last fall, the landlord wanted to increase its rent from $10 to $50 a square foot. "I said, 'That's it, I can't handle it,' " says Joyce Robinson, the foundation's director. "There was no option except to move."

Thread Waxing Space faced the same problem. But after raising more than $2 million and conducting a two-year search for a suitable (and affordable) new home, it gave up. Its founder and chairman, Tim Nye, declares that it'll return with a new name and a "drastically modified mission," but it's closing at 476 Broadway June 1. More than once, he says, he negotiated a deal for a space, only to find that the owner was still shopping it around. "The problem is not just the prices but the unscrupulous character of property owners," he says.

The Space Program might re-emerge as part of the Brooklyn Academy of Music's burgeoning arts complex, "but that will take a few years," Robinson says. "Meanwhile, what do we do with the program? Now even Williamsburg is out of the question." (They meet with the city's Department of Cultural Affairs Wednesday.)

For now, at least, the group is hoping to stay in town. Or? "New York will be a market town but not a place where art is made," says board member Robert Storr, a MOMA curator and painter. "The façade of the art world has never looked more glamorous, and the structure of the creative side has never been shakier." EDITH NEWHALL



Jews Who Rock

Purim for Pyros

Over the course of several Lollapaloozas and a few Jane's Addiction tours, Perry Farrell has gotten used to playing for drunken revelers with a spiritual side. But his Purim performance at Makor, an Upper West Side nightclub-cum-community center set up to pull secular Jews back into the fold, may have been the first time hamantaschen were served.

"It's Purimpalooza!" said Farrell (né Bernstein), who's been studying Torah. Passing out plastic cups of Absolut in his dressing room, he declared, "The commandment is to get *ahd d'lo yadah*—to go to where you're beyond the space-time continuum."

The tradition, to simplify, is to dress up in costume and drink vigorously. Not everyone was clear on the concept—"So I guess Purim's like the Jewish Halloween?"—and it was hard to tell whether the woman wearing gauzy butterfly wings was celebrating a Jewish holiday or the rave look. But within a few songs, everyone knew enough to jeer when Farrell shouted "Haman," the villain of the Purim story.

"This is synergy between the dominant culture, pop music, and something Jewish," said Rabbi David Gedzelman of Makor. "There are people here for Purim, people here for Perry, and people here for both." In any case, said Makor music booker Brice Rosenbloom, "it was certainly more raucous than last year's Klezmatics show."

When Farrell ended his set of trance music with an Israeli folk song ("*Chag Sameach*, Perry!" shouted a man in an Afro wig), one of the few sober people in the room was a middle-aged woman standing quietly at the foot of the stage. Was she having fun? "It's my son," said Marilyn Bernstein, Farrell's stepmom. "How could I not have a good time?" ROBERT LEVINE

Photograph by David Lefranc/Gamma. Illustrations: right, Dave Klug; left, Michael Witte.

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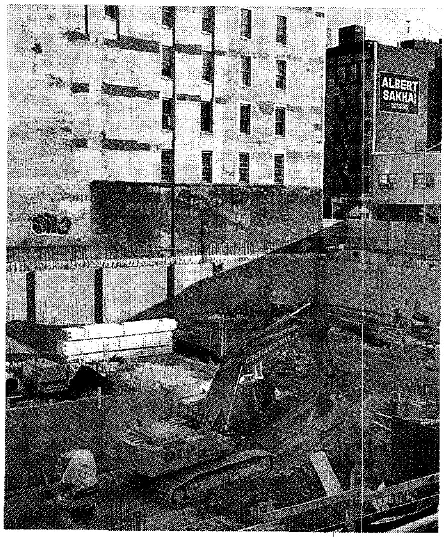
Real Estate EDITED BY CARL SWANSON

Don't Even *Think* Of . . .

The city's a thicket of construction cranes, and new buildings are crowding out the delicate parking-lot ecosystem. Where do the cars go now?



Almost twenty years after the city banned new parking lots, New York's beleaguered auto population is rapidly losing its asphalt nesting grounds to new construction.

Development has eaten up 60 percent of SoHo's parking lots, but no place has been hit harder than Chelsea. Up until two years ago, the neighborhood was one of the car-friendliest in Manhattan, with so many lots and gas stations that people would commute across town as if it were the suburbs. In 1999, a massive rezoning raised height allowances along Sixth and Seventh Avenues and allowed apartments to go up on most blocks between West 14th and 27th Streets. The result? Nineteen new buildings.

"All the gas stations in the area are evaporating," complains Steve Dennis, managing principal of engineering firm Thornton-Tomasetti Group, on Sixth Avenue near 19th Street. Like many of his commuting co-workers, he's been forced out of his old lot by development. "Since there are so few lots and garages to park in, prices have gone up 50 percent." (Now he pays $240 a month.)

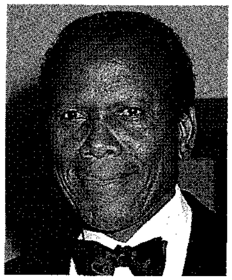
This anti-car conspiracy goes back a ways. Broker Anne DeMarzo sold the former Barneys parking lot on 17th Street in 1998, in anticipation of the changes. "It was bound to happen," says James Nelson, director of sales at Massey Knakal Realty. "There's a severe need for apartment housing there."

Meanwhile, "lots aren't taking new monthly parkers, because it's more profitable to give dailies," Dennis says. The Mobil gas-station–parking-lot combo on Seventh Avenue and 19th Street is becoming 253 rentals. A parking lot two blocks south is becoming a 40-unit condo; another, on 26th, is becoming 356 rentals. All told, more than 3,500 apartments are coming to the area, and ten lots have disappeared—so far. ABBY TEGNELIA

Guess Who's Selling His Co-op?

Porgy and Fifth

No more *Uptown Saturday Nights* for Sidney Poitier. Real-estate sources say the 77-year-old newly appointed NAACP Hall of Famer just agreed to sell his park-view duplex, at 1158 Fifth Avenue (which isn't so uptown—it's on 97th Street). Poitier purchased the thirteen-room, six-bedroom place (with two working fireplaces!) in 1994 to be close to his daughters, who were attending NYU. But after they graduated, the whole family moved back to Los Angeles (where his daughter, Sydney, is an actor, too).



Last year, he put the duplex on the market for $8.9 million, before dropping it to $5.9 million. But he apparently couldn't find the right buyer and has decided now to sell it to some square-footage-hungry people already in the building for what one source familiar with 1158 said was $5 million. MORGAN GOLDBERG

Big Deals

Gramercy Park

112 East 19th Street

3-bed, 2-bath, 2,000-square-foot co-op. Ask: $1.499 million. Sell: $1.3 million. Maintenance: $1,415. Twelve weeks on market.

When controversial psychotherapist Geoffrey G. Lindenauer established his Institute for Emotional Education at this loft building in 1967, he advertised the clinic as a "therapeutic substitute family." Patients were permitted to have sex with each other and their therapists in pursuit of "a healthy love." It lasted until 1973, when the building became home to a different kind of therapeutic substitute family—a co-op. This loft went to a professional couple with a baby on the way. Douglas Elliman's Richard Ferrari and Drew Glick, who brokered the sale, were unaware of the building's free-love past, but noted that it was "a very prestigious, family-oriented building." EMILY GITTER

Battery Park City

200 Rector Street

2-bed, 2-bath, 1,200-square-foot condo. Ask: $755,000. Sell: $725,000. Charges: $556. One day on market.

"I literally showed him 40 apartments, no exaggeration," says Citi-Habitats's Rose Capurro of her client, a finicky financial planner who was moving in from Connecticut. "We looked at places in the Upper East Side, Chelsea, SoHo, the Village." He finally settled for this building's river views. "He's a young man, he loves Manhattan—that whole city-pace, young-single-guy thing." He gets Battery Park City's master-planned version of that. CHRISTOPHER TENNANT

Photographs: from top, Sean Hemmerle; Robin Platzer/Twin Images.

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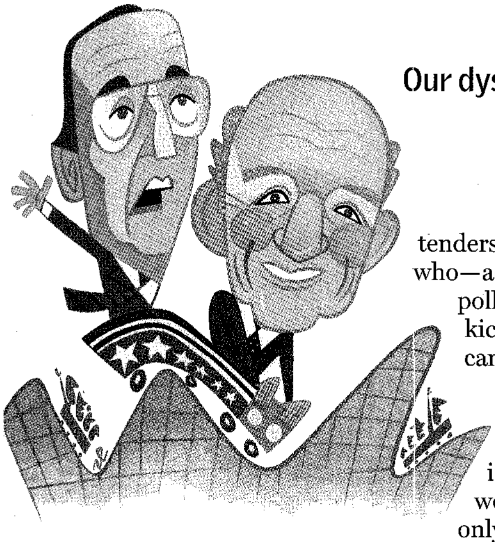
I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO



Our dyspeptic duo grooves on Bloomberg, cuts up Clinton, and frets about Cheney's health.

Maer Roshan: Suddenly, Michael Bloomberg—who, I should note, employs *both* of you—seems to be everyone's favorite undeclared mayoral candidate. Why? Does running a successful business really qualify him to run a city as complex as this one?

Ed Koch: Maybe he just looks good compared to the bores he's running against.

Al D'Amato: [*Laughs*] It's true. People are looking for something different. Here's a guy who's made billions of dollars and is willing to devote his energies to the public sector. It's a long shot, but he may end up being our next mayor.

M.R.: But no one is still really sure what his political positions are. Are you?

Al: Not really.

Ed: Me neither. I'm waiting to find out. I am committed to Peter Vallone so long as he is in the race. If he's eliminated, I have two options. I could support one of these drab people left [*laughs*], or I could support Bloomberg.

M.R.: Well, here's *one* alternative to all the drab contenders. Bill Clinton, who—according to a recent poll—would, even now, kick the ass of any candidate out there.

Ed: That's bullshit. Clinton has more important things to worry about. He not only risks being destroyed historically, like Afghanistan's Buddha statues; he also could end up going to jail.

Al: I think they'll have a difficult time prosecuting Clinton. But they could go after his cronies and relatives. But the biggest loser in all this is Hillary, whose presidential hopes have been forever smashed. I really believed she would be the Democratic candidate in 2004. Now she'll be lucky to be re-elected. Bill can't be too happy, either. *Bartlett's Quotations* picked only three quotes from Bill Clinton for its new edition: "The definition of *is*," "I did not inhale," and "I did not have sex with that woman." What a statement on his legacy.

M.R.: There has been a lot of concern recently about the health of Dick Cheney, who was recently hospitalized for heart problems for the second time in five months.

Ed: His doctors are going to kill him! He didn't go to the right hospital or get the right treatment. They keep saying he didn't have a heart attack, but what happened to him could be just as lethal. When one of your arteries shuts down, you can die! But they sent him back to work the next day!

M.R.: Arianna Huffington is urging Cheney to resign. When you have a leader who is often incapacitated, maybe he's not healthy enough to carry out his duties.

Ed: Well, it isn't true. He's working, he's out there. But his life may be shortened. When I had my heart attack, I had to recuperate for fourteen weeks! But they send Cheney skipping right back to the White House.

Al: I agree with Ed that you don't rush somebody back to work after a crisis like this. I think they're so concerned about public perception that Cheney's well-being has been shortchanged.

M.R.: They might be rushing him back to the White House because they desperately need him there. Bush is the public face of this administration, but many believe Cheney's the guy who really shapes and manages policy.

Ed: He's crucial. Let me put it this way: There's one guy who cuts the suits and another guy who sells them. Bush *sells* the suits. [*Laughs.*]

M.R.: Let's move on to Timothy McVeigh. As you know, some of his victims' family members are calling for his execution to be televised. What do you think?

Ed: I am not for public executions, though I support the death penalty. One, it's an appropriate punishment in horrific cases, and two, it's a deterrent. There are studies that say that for every person executed, eight innocent people who might otherwise have been murdered were not.

M.R.: Who conducted these studies, *you*?

Ed: My cousin! [*Laughs.*]

Al: Personally, I can't think of anything more foolish than public execution. It's wrong. I think liberals are promoting this idea so they can build support against the death penalty.

M.R.: You're saying that if people actually *saw* what putting somebody to death looks like, they'd be appalled.

Al: They might be.

M.R.: What does that say about the death penalty?

Al: Listen, some crimes are so horrendous, it's justified. Take the poor people murdered at Wendy's. The death penalty is absolutely appropriate for the monsters who perpetrated that crime.

M.R.: Have either of you witnessed an execution?

Al: Oh, many, many times. [*Laughs*] On *television*! ■

Illustration by Robert DeMichiell.

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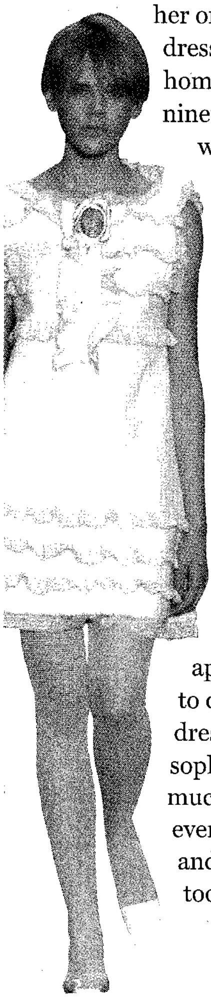
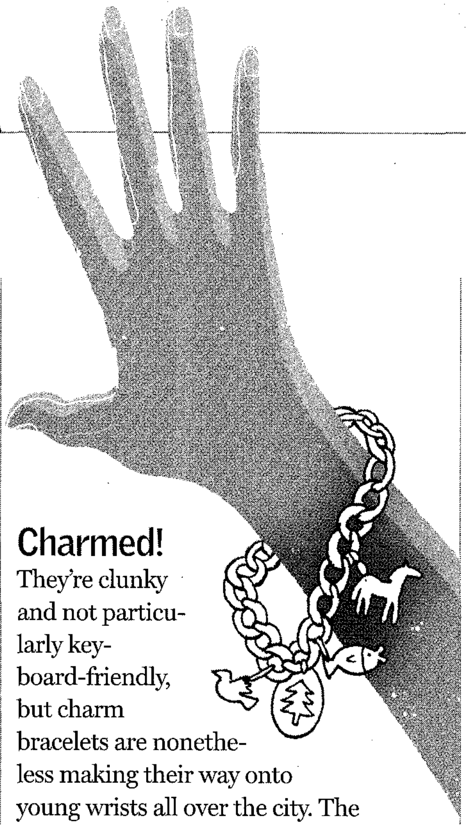
Style

AMY LAROCCA

Baby Love



Courtney Love has nipped, tucked, and otherwise moved on, but this season, her once-signature baby-doll dress has returned—an homage, perhaps, to the early nineties (which, of course, were themselves an homage to the early sixties). Hemlines have been migrating north for several seasons now, but during the recent fall collections, waistlines followed and skirts got looser. The look turned up at places like Marc Jacobs, Prada, and Fendi (pictured), where Karl Lagerfeld worked in frills but avoided being precious with a mod, Courrèges-style approach. If you're looking to doll yourself up, wear the dresses with very adult, sophisticated accessories. Too much blush, hair too perky, even an errant ankle sock, and you'll wind up looking too much like Baby Jane.

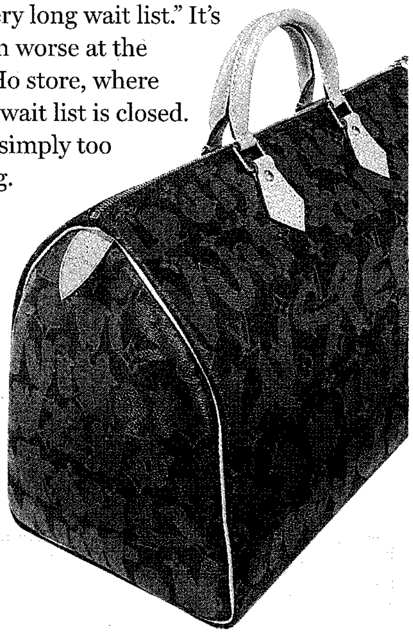


Charmed!

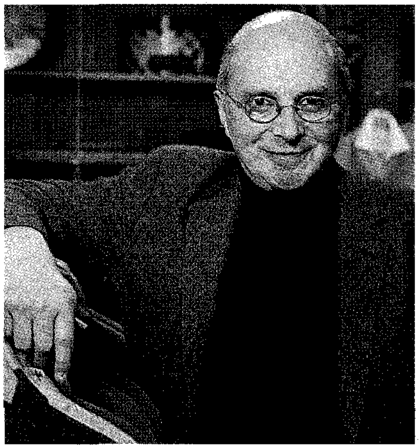
They're clunky and not particularly keyboard-friendly, but charm bracelets are nonetheless making their way onto young wrists all over the city. The best ones come from a mother or grandmother who would collect them from beaux and add on charms at significant occasions. "My grandmother got this for Valentine's Day one year," says Rebecca Glashow, a 25-year-old television executive, of her charm bracelet. "She was a swinging lady, and I can't help but want to carry on the tradition." New versions have been spotted as accessories in Alice Roi's latest collection (hung with big dangly chairs), while Patch NYC's version is dripping with colorful hearts ($65 at Hedra Prue, 281 Mott Street; 212-343-9205). Go ahead and buy one yourself, without waiting for a suitor.

Graffiti Plea

When Stephen Sprouse took spray paint to classic Louis Vuitton bags for the venerable house's spring collection, a luxury beast was born. The bags have the cachet of Vuitton, plus street appeal that keeps them from looking too *duty-free*. Guards hovered over them during their brief appearance at the Vuitton store opening this winter, and hungry eyes tracked *Vanity Fair* fashion director Anne McNally's graffiti'd carryall during the New York fall collections. For the rest of is, it's a real conundrum: You can't get one. And if you can, by the time you do, they just might be *less cool*. "They won't arrive until late April," says a salesman at the Fifth Avenue store, "and we already have a very long wait list." It's even worse at the SoHo store, where the wait list is closed. It's simply too long.



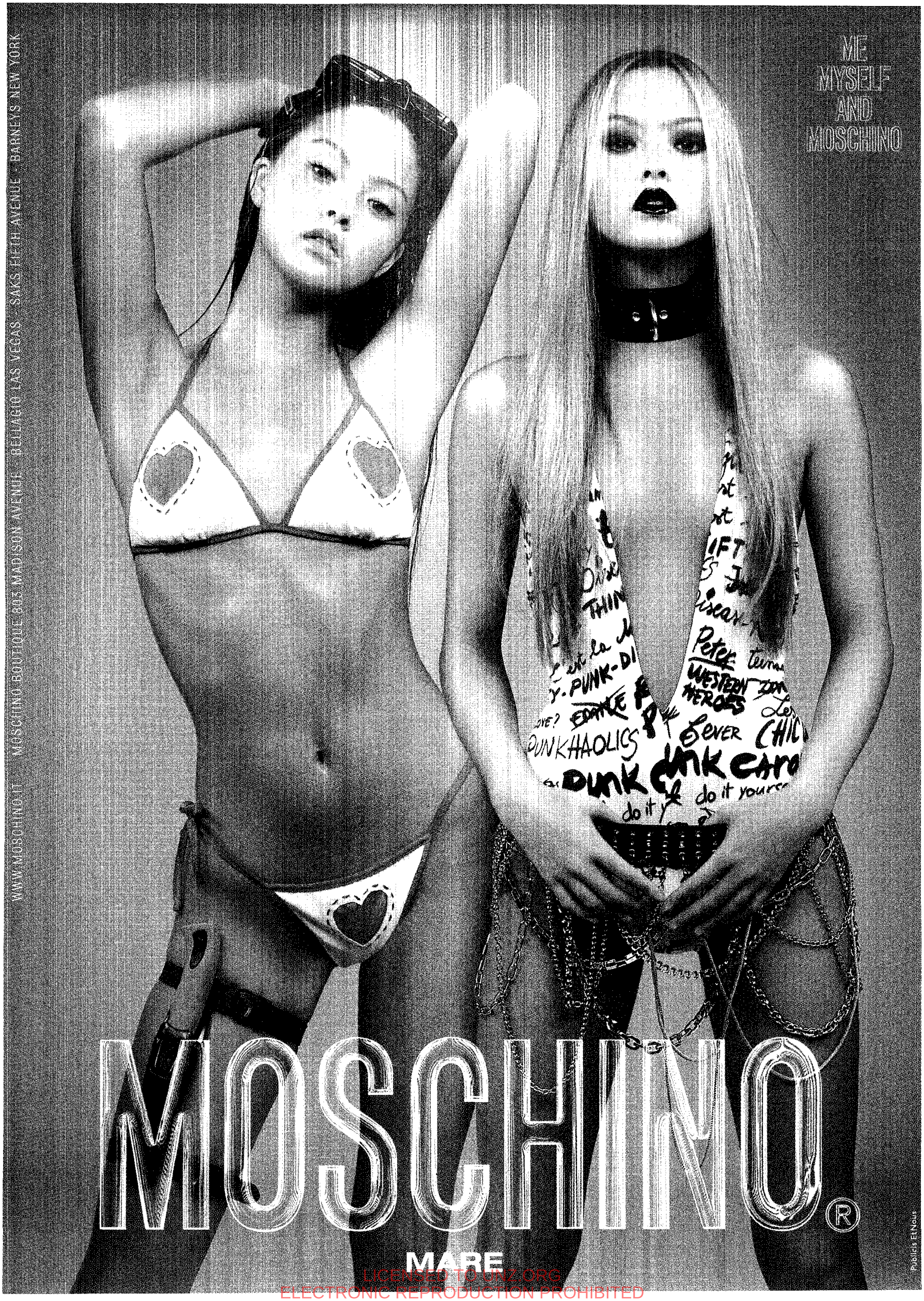
Smart Set



Ed Klein

Klein's of Monticello is a store at the unassuming corner of Orchard and Delancey Streets that Ed Klein—a man with the old-fashioned air of a retailer who knows his customers' sizes and the dates of their grandsons' bar mitzvahs by heart—has owned for 25 years. Originally a children's store, he's converted it, over the years, to a high-end women's boutique, packed with European labels like Max Mara and Sonia Rykiel. Earlier this month, Pegasus, a fashion conglomerate that owns Miguel Adrover, Pamela Dennis, and Daryl K, bought a major stake in the store when its chairman, Stephen Ruzow, realized his wife and her friends were making regular pilgrimages to the Lower East Side. As Orchard Street gentrifies (like the rest of us, Klein *still* can't get a table at 71 Clinton Fresh Foods), Klein has been acquiring adjacent properties. "We were in the right space, and it's the right time," he says happily. With the backing of Pegasus, he'll expand into the 6,000 square feet he's amassed—an ex-Blimpies, for example, should be filled with four-ply cashmere by Labor Day—but out of respect to the neighborhood culture, the store will still be closed on Saturdays.

Photographs: clockwise from right, Michael Kraus; Pak Fung Wong; Firstview.com. Illustration by Dieter Braun.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James J. Cramer THE BOTTOM LINE

SmackDown!

Vince and Martha went public the same day. She did everything right and with flawless taste (darn her). He gave us XFL. So guess who gets the buy.

GO LONG MARTHA STEWART, GO SHORT Vince McMahon. Bet with Mood and Food and against Rude and Crude. That's been the home-run trade of 2001 so far, as Martha Stewart Omnimedia looks like it is positioned for explosive growth while World Wrestling Federation Entertainment seems doomed to disaster given the fiasco of XFL football. Ever since October 19, 1999—a day that will live in irony, because it was the day that both companies floated their initial public offerings—I've been watching these two companies closely because of their amazing financial similarities and obvious cultural dissimilarities. They are like textbook business-school studies of what can and can't be accomplished by two of the greatest entertainment entrepreneurs of the late-twentieth century.

Both McMahon, the impresario behind the WWF, and Stewart "own" categories that everyone wants to reach: The 14-to-28-year-old males belong to McMahon; Stewart controls the 25-to-54-year-old women who dominate disposable household spending. When these companies went public, they vowed to leverage their brands beyond their current "platforms." They would do so "horizontally," through tons of new kinds of programming (including online), and "vertically," through merchandise and licenses. Their goals would be the same: get a larger share of advertising and consumer dollars by monetizing their ability to connect with their fans.

They took separate paths. Stewart went for the incremental, steady, sure route. Working with Kmart, she expanded a simple sheet-and-towel deal into a major aisle power play, offering everything from paint to housewares. Last year, her company received royalties on an astonishing $1.3 billion worth of Martha Stewart goods, and this year, after massive line extensions, the take could be far greater. She expanded one magazine into many, added evergreen radio and television programming, and extended herself into gardening and baby goods. Despite a difficult advertising market, her company showed gains that far outstripped Wall Street's expectations. Rather than make a gigantic splash online, one that certainly would have caused the company to drown in red ink by now, she actually took her time building out her site. Now it can be completed at a fraction of the cost that might have been incurred two years ago. And it will be better. The company, with not a shred of debt and more than $120 million in cash, is probably better able to ride out this incredible downturn in media than just about any other publishing-entertainment entity out there.

It's been an almost flawless story. In fact, as someone with an entrepreneurial streak, I found myself envious of what Martha has accomplished. Does she have to make it look so effortless, too? Does she do that just to rub it into the rest of our pained and wizened faces?

McMahon, on the other hand, went anything but incremental. He threw the bomb, figuratively and literally, by launching the New Coke of sports, the XFL, a gigantic, expensive, and, in retrospect, wholly unnecessary waste of time and energy. Unlike Stewart, who has taken more and more mindshare of her audience pretty much on an hourly basis since she went public, McMahon has proved that crude and rude doesn't travel well beyond wrestling. Some on Wall Street have begun to realize that McMahon's greatness in wrestling may be his *only* gift. If you want to reach his cohort, you can reach it only within the confines of *Raw Is War* and *SmackDown!*

Ah, but the gods of irony could have still one more twist ahead in this tale of two entertainment warriors. The New

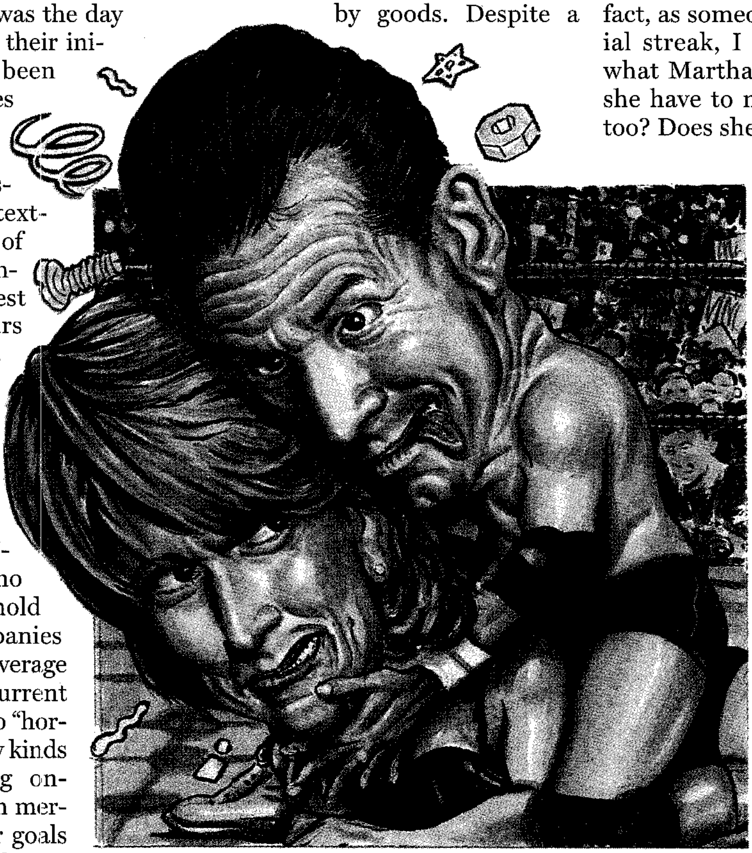

Illustration by Drew Friedman.

Coke analogy may not be that far off the mark for WWF. The wrestling business and its ancillary action figures, videos, and Website couldn't be healthier. At a recent Bear Stearns investment conference, Linda McMahon, Vince's wife and the chief executive officer of the company, spent the entire time talking about all of the new high-margined wrestling programming that her company is developing. She revealed that the WWF Website is the single most-downloaded site for streaming video, something that, once it is monetized, could make it the most lucrative property on the World Wide Web. Eight million downloads alone in the last quarter! Take it from this dot-com downloader: That's freakin' incredible.

In fact, Linda didn't mention the XFL once in her whole presentation. When the Q&A naturally turned to the elephant in the stadium, Linda deftly assured everyone that it didn't matter. It was a grand experiment. If it can be tweaked and worked, terrific, she said, without stating the obvious corollary, that if it dies, it dies, and WWF lives on with its incredibly lucrative, albeit somewhat narrower, enterprise. Indeed, if you simply wrote off the XFL and you were left with the cash-generating machine of WWF, this company might be able to earn upwards of a buck a share! At $11.81, this might be the cheapest media play on earth.

> "The WWF Website could become the **most lucrative property** on the World Wide Web. Eight million downloads alone in the last quarter!"

Meanwhile, Stewart, at the same conference, talked a much more cautious game. She acknowledged that March was a down month for the magazine, not as off as the industry, but hardly red-hot. Kmart, which seemed to have an insatiable appetite for Stewart's line, did some sort of inventory de-stocking that gave the appearance that growth could be slowing. The fourth-quarter deceleration in catalogue and online orders after a sizzling previous year didn't seem to be turning back up now that the new year has begun.

It looks to me like it's time to cover your short of Vince. You can stay long Martha, but recognize the risks! I would go long McMahon into this gloom. I wouldn't short Martha, ever. She's way too good a businessperson, maybe one of the best I have ever seen. But be aware that if the economy doesn't turn up, Martha Stewart Omnimedia could prove to be a tad expensive at 40 times this year's earnings, where it trades today. That makes Martha, in Wall Street parlance, a terrific hold but a very dicey buy. ■

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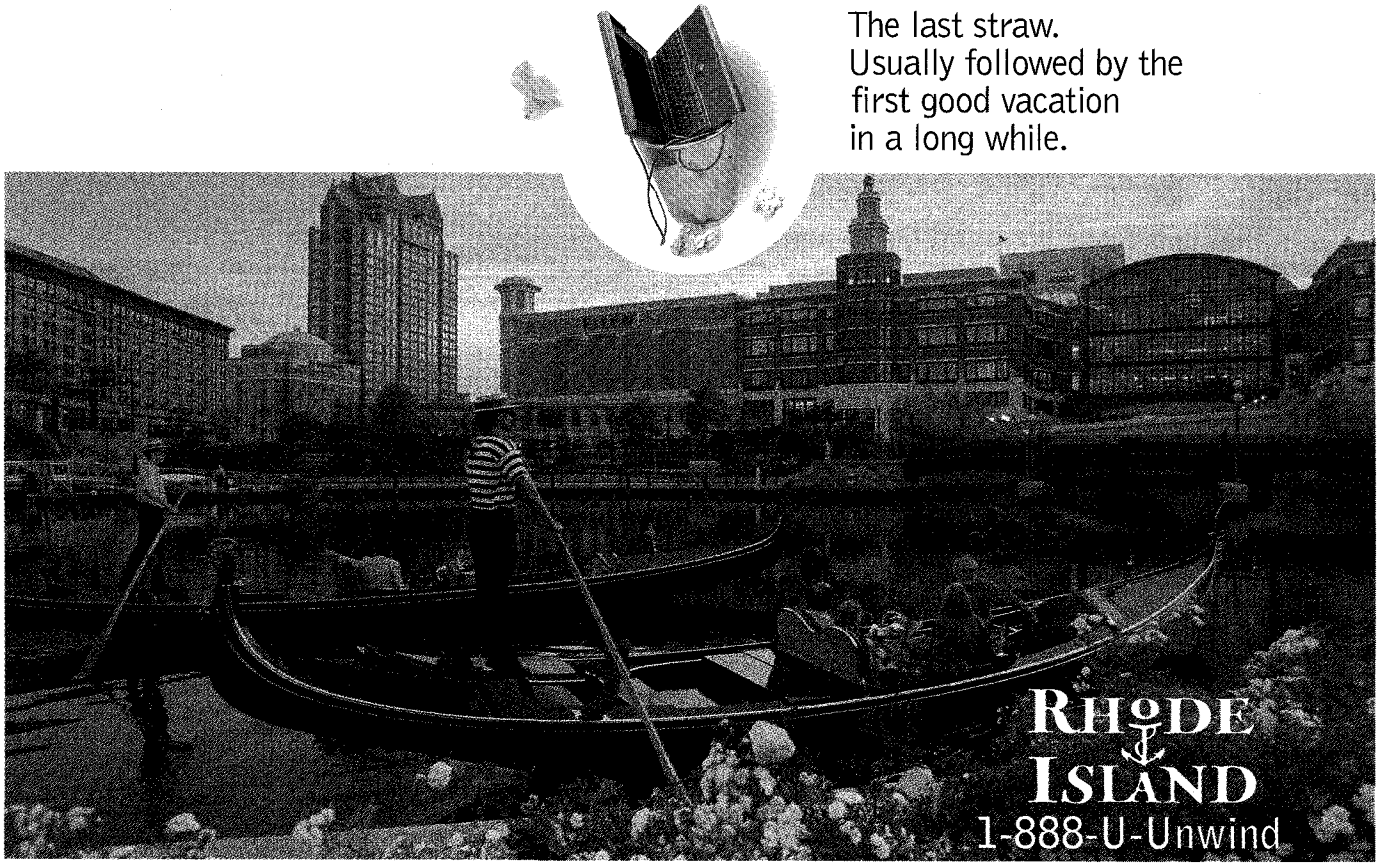

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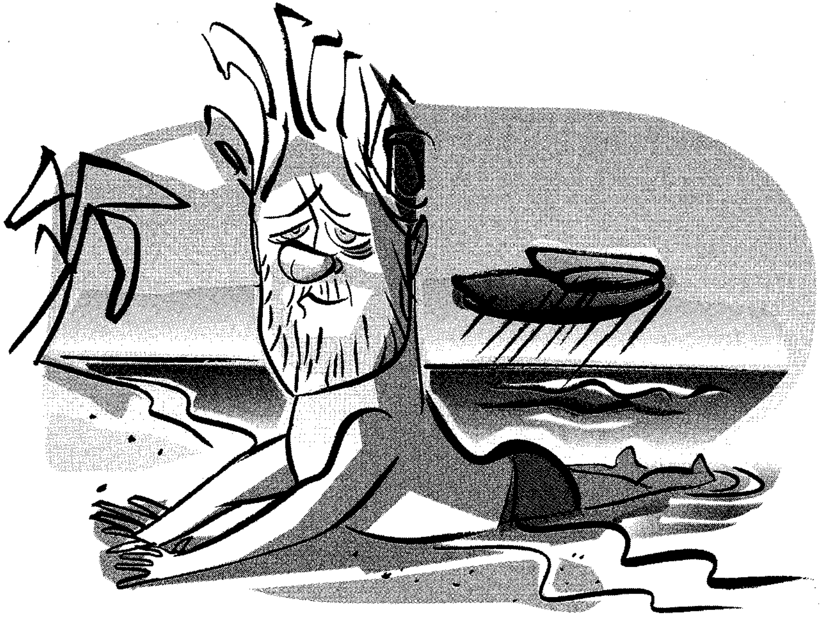
Michael Wolff THIS MEDIA LIFE

Survivor II

In a shipwrecklike reversal, Bill Clinton has been abandoned by his allies, exiled to a political desert island. Is this the end for our hero?



WHAT ARE WE REALLY TALKING ABOUT when we talk about Bill?

I was sitting with my mother in a nice older-person's bistro on the Upper East Side when she lost it. Tears welled and, suddenly, this mostly reasonable woman was going on about trailer-park people, white trash, grifters, whores, and you don't want to know what else.

Trust me when I say that by every indication up until this point, my mother was quite fond of Bill Clinton, and that there is virtually no context that I can imagine in which Marc Rich and Pincus Green could become a lightning rod for her.

And yet here she was, on a Thursday night out, making her over-the-top contribution to possibly the fastest reversal of political fortune of all time—turning the most popular figure of the age into an untouchable, a leper, O.J. In the history of public opinion, this could be the biggest flip (the Irish statesman-hero Parnell, felled by a scandal with an Englishwoman, also comes to mind).

One week, we love him; the next week, we loathe him. From giddiness to revulsion, beauty to beast, in the space of a news cycle. Within hours of his valedictory moment (the many of them), he reaches the nadir of his career. And it is not just that his natural enemies are suddenly ascendant (they've been vociferous for eight years) but that his friends have publicly and eagerly washed their hands, too. Even investment banks (which will consort with anyone) suddenly decline to be associated with the former president.

What's wrong with this story?

Perhaps it's time to look beyond the (more or less delicious) tidbits of the scandal (what if it had *just* been the nebbishy Pincus Green instead of Marc Rich, the too-tan jet-setter? Or what if Marc Rich had not been named Rich? What if Denise Rich had been less like the ladies we think Bill Clinton sleeps with?) to the natural conditions of the reversal itself.

FROM THE MEDIA PERSPECTIVE, AT THIS point in the narrative, reversal is certainly a key structural requirement: How do we continue to talk about Bill Clinton—for many of us the most compelling subject of our careers—when we have no sanctioned reason, since he's an ex-president (or, as he has taken to calling himself, a private citizen), to keep talking about him?

Andy Lack, who runs NBC News, has supposedly been telling people: "He's my president, and I'm going to keep him my president for as long as I can." (Even if that's apocryphal, you get the point: For the media, Bill Clinton is as good as it gets.) This is in contrast to George Bush, who is not only *not* our president—we have little idea of who he is, and what we know of him is not in the least bit compelling—but, from the first moment, began to run the White House, or has had it run for him, by strict corporate rules. Control—of emotions, of information, of dress—is the premium Bush virtue and the opposite of what makes a good story.

So we have the need and the desire (the *instinct*) to continue to write and talk about Bill. Even people who don't like him get orgiastic talking about him (Fox's Bill O'Reilly visibly loses energy and focus when he talks about anything other than Clinton). But to credibly keep him in the picture, we need a story as large as the story of when he was president. Hence, the mirror image: the president as anti-president; the most popular person as the most despised person; charm as poison. The story can't be technical; it can't be a debate about pardon practices (about Weinberger versus Rich) or the ethics of funding political, or post-political, careers. It has to be an epic undoing for him to remain on the same stage as (or a grander one than) the actual president.

Now, you might think it would be hard to justify, or explain, or lend credence to, such an absolute reversal. Except that the entire 2000 campaign consisted of turnabouts that could be explained only by the exigencies of attention-getting plot devices (also by frantic competition among news outlets, and by desperately short attention spans). We've come to accept the flip as a narrative convention: If you're up, you go down; if you're down, you're bound to head up (naturally, as Clinton goes down, Bush goes up). It's soap opera—no matter what the plot history has been up

Illustration by Tom Bachtell.

until now, you're never constrained by it, and your audience will never fault you for gross excess.

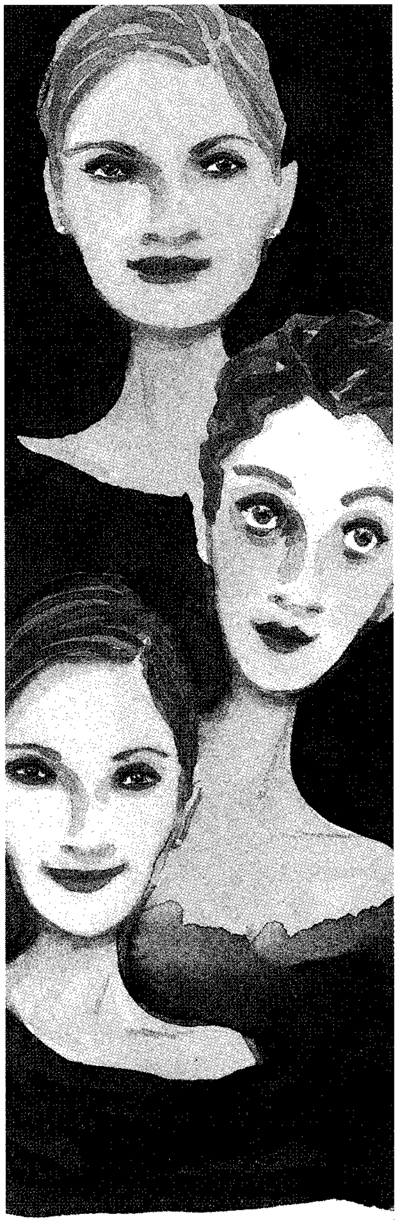
Of course, while the story reverses, it doesn't fundamentally change. It continues to be about our interest in this character and about the extraordinarily impolitic, but always entertaining, sometimes exhilarating, lack of control that has always existed about him (in contrast to the Bush buttoned-down thing). Attraction and repulsion are the same. We get to continue to indulge our Clintonmania with the added benefit of distracting everyone's attention from the fact that we don't know how to make a story out of George Bush—except to praise him for wisely being a nonstory (how long can that last?).

AND THEN THERE'S THE TURF WAR.

Just as Clinton was leaving office, I wrote a column speculating that the Clinton political career was about to enter an altogether new stratum, that as the first young and ambitious ex-president, he had the clear opportunity to create a powerful new role in public life. What I failed to recognize was that this was a description of everyone else's ultimate political-nightmare scenario. A guy out of power who is able to hold on to power is anathema to anyone in the power business (it's un-American!). Republicans, Democrats, and power brokers everywhere must have choked on the notion. A powerful, charming Bill Clinton could destabilize Manhattan, the Democratic Party, and the concept of the presidency itself (that there's only one at a time). Plus there's the complicating factor of Hillary—we were suddenly looking at the takeover of the political and social firmament of New York by the Clintons (Felix Rohatyn, in the Grill Room at The Four Seasons, has been clucking to everyone about this).

To me it seemed funny—Bill as a superfly in the ointment. His clear refusal to leave the stage seemed truer (certainly to himself) than a dignified retreat into reticence (he doesn't look exhausted and worn like other presidents leaving office but, if anything, more dapper and foxy than when he began his term—how worrisome is that?). The move to New York, the whole Hillary thing, even his rush to capitalize his new ambitions (through Rich or Michael Milken), seemed to me interestingly disruptive.

As it happened, beyond a few people with a sense of humor, nobody had a vested interest in the continuing career of Bill Clinton, which I should have understood. In the allocation of a finite



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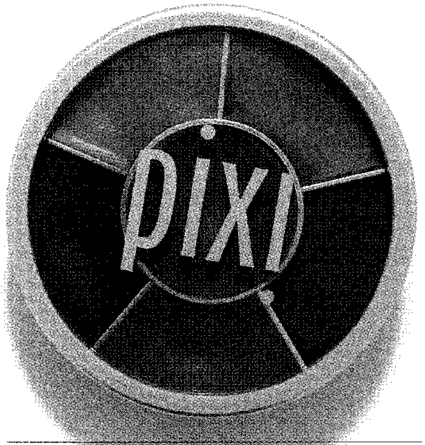

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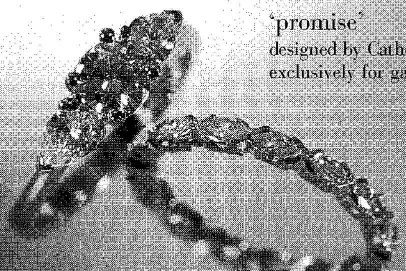

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amount of power, he was demanding an insupportable share. Duh. This can't happen. Or, for it to have happened, it would mean others had to give up their share.

Few Democrats even trusted him with the charismatic-statesman role—everybody, apparently, and reasonably, suspected he wanted more. Plus everybody was worried about hotel rooms, pied-à-terres, and the mechanics of assignations.

Now, on the other hand, if Hillary hadn't run (or if she'd lost), if the Clintons had returned to Arkansas to tend the library, if they had accepted being lesser people instead of expressing continued, ravenous ambition, we might have had a different kind of tolerance—even for Marc Rich and Pincus Green.

IN THE NATURAL BALANCE OF POLITICAL punch and counterpunch, and of countervailing news cycles, the one new and unaccounted-for factor is that, in fact, Bill Clinton hasn't much power.

This dawning knowledge seems to continue to surprise everyone.

The *Times*' front-page story about the pathos of life in Westchester was as much about the shock of glimpsing an unpresidential and defrocked Bill Clinton as it was about the fallout of the scandal (could it be that we hate him for no longer being president? It's about separation, stupid!).

The powerlessness, too, revives the class issue. Come to think of it, I remember my mother's bias against Southern Baptists surfacing prior to the Clinton presidency. That bias, I thought, had disappeared, but it turns out it's just been in remission for eight years. Without the presidency, he is little more than nothing again—he gets a double penalty for not realizing that. A rube and he doesn't even know it (the surest sign of a rube). Such powerlessness also means that he has no wherewithal—no meaningful threats or credible promises or potent schmooze—with which to placate or distract political opponents (these include the New York political Establishment, the Gore wing of the party, other emerging Democratic fiefdoms, the new White House, the same old right-wing conspiracy, and the prosecutor, Mary Jo White, in the Southern District, who gets to hold on to her job a while longer in pursuit of the former president).

Then, too, he lacks the P.R. machinery to counter the media reversal, which surprised no one as much as the media (bookers had come to depend on the Clinton war room to supply its own defenders—but now the bookers can't even find the pro-Clinton phone numbers). Dick Morris, unchecked, is left as a reliable narrator. What's more, other than his trip to Harlem, and a phantom blizzard, there were no events, or Clinton has had no control over events, with which to feed and temper and redirect the rhythms of the news cycle. You can't bomb the Middle East from 125th Street.

Without those checks and balances, what we've seen is the full, natural, unmodulated force of reversal journalism. Left to its own devices, the story moves without brakes in the opposite direction from where it had been heading before. The dot-coms and Bill Clinton have the same writer.

And because the law of reversals must now favor Bush—from illegitimacy to legitimacy in the mirror image of Clinton—the story moves even more tsunami-like against our protagonist.

"Clinton has had no control over the rhythms of the news cycle. **You can't bomb the Middle East from 125th Street."**

OF COURSE, WE CAN APPLY THIS SAME LAW of reversals to the future. Such negative energy can be, by simple laws of media if not physics, converted into positive energy. If the real equity, in modern media terms, is column inches, Bill Clinton is not losing anything at all. Rather, the media continues to invest in him (*Time*, with its cover THE INCREDIBLE SHRINKING EX-PRESIDENT, got it all wrong—he is, in media terms, surely expanding).

It's not hard to see what happens. We can't go on for too much longer ignoring Bush, or trying to explain why a nonentity is a man of great sobriety and purpose. My guess is that the stock market crashes and the Cheney thing breaks wide open—we elected a four-heart-attack guy as the effective president—and, because this is how it works, because this is how it's programmed into the narrative, the Comeback Kid comes back again. You, and my mother, won't even realize that you doubted him. ■

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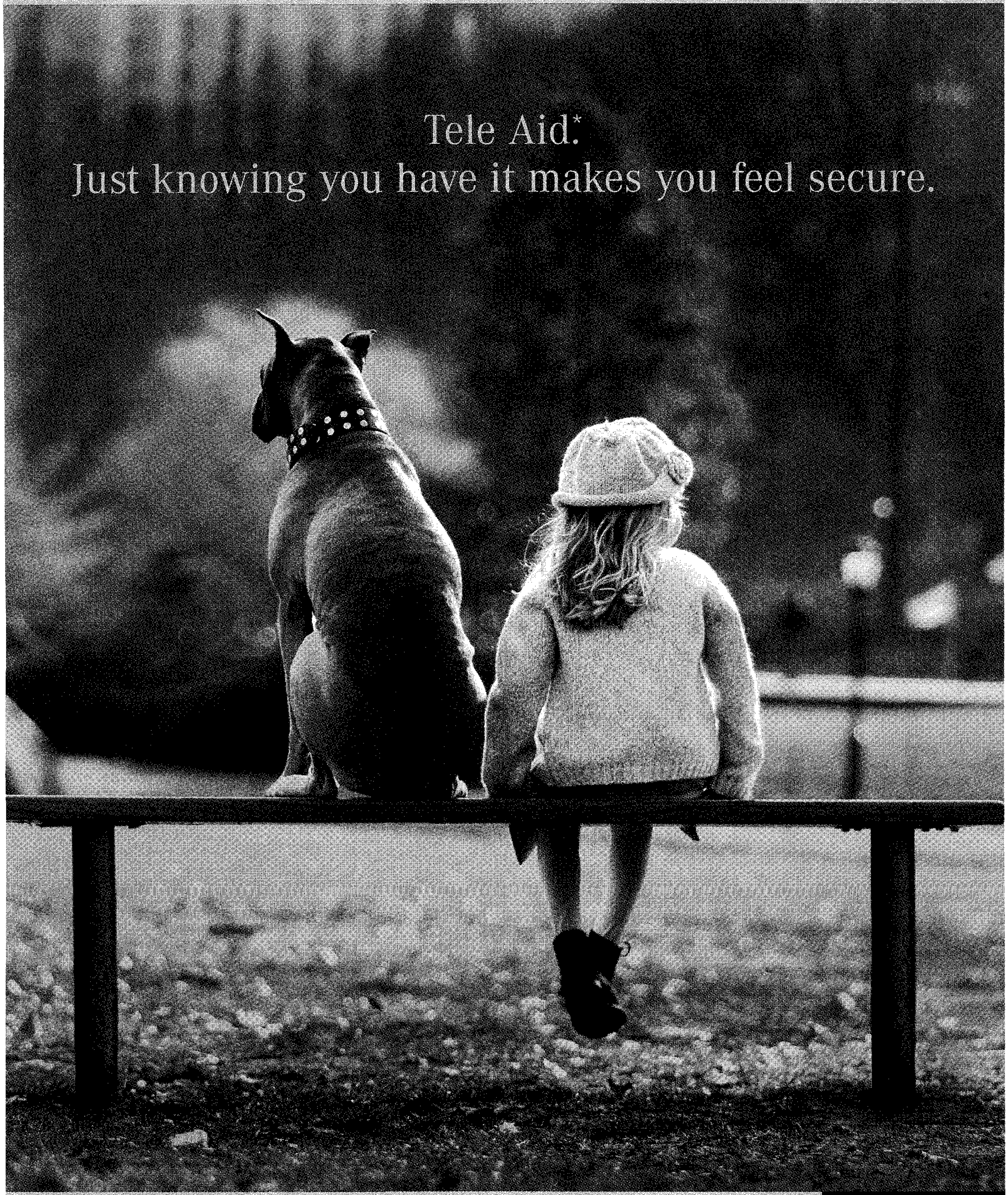
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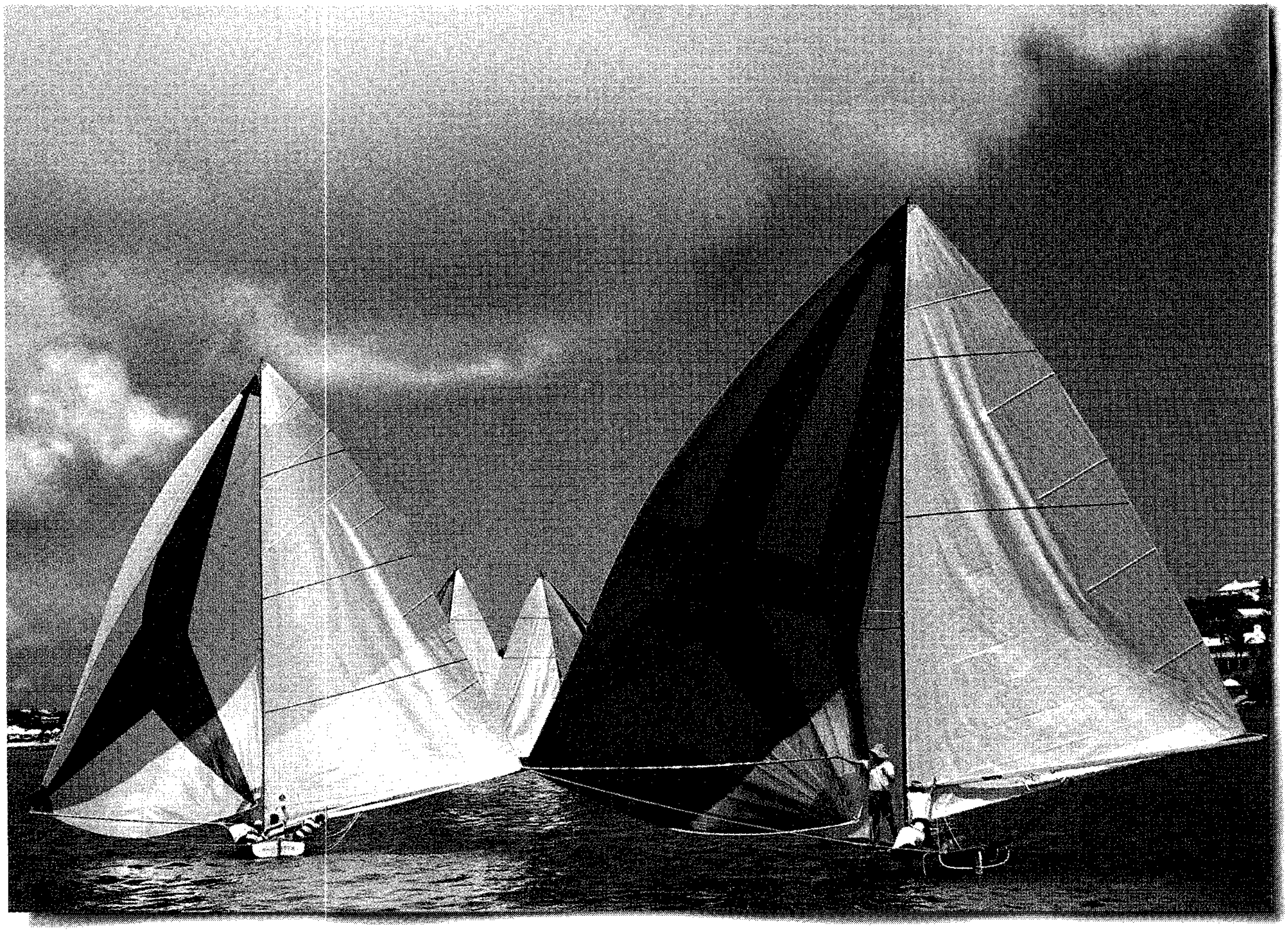

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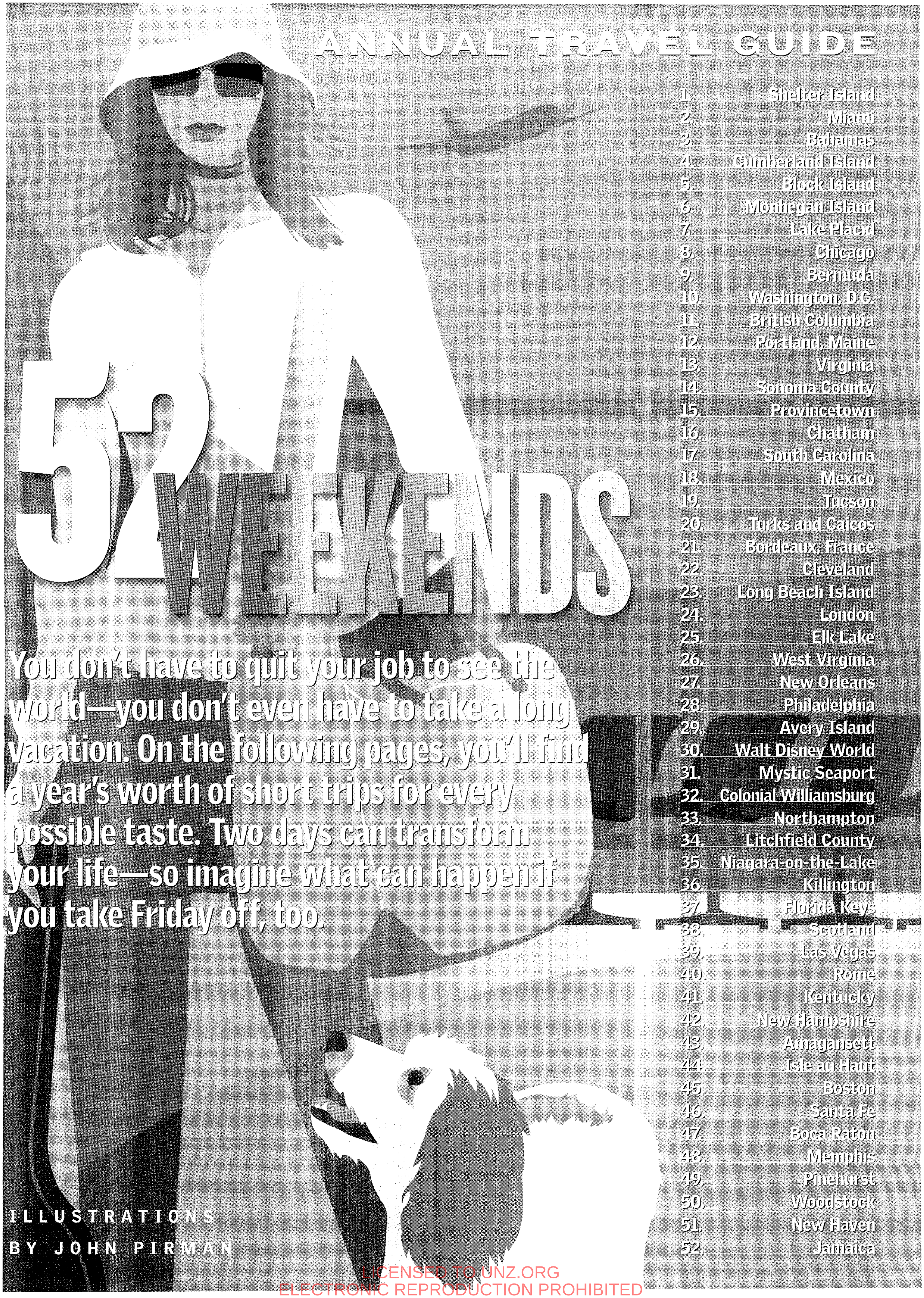


52 WEEKENDS

You don't have to quit your job to see the world—you don't even have to take a long vacation. On the following pages, you'll find a year's worth of short trips for every possible taste. Two days can transform your life—so imagine what can happen if you take Friday off, too.

1. Shelter Island
2. Miami
3. Bahamas
4. Cumberland Island
5. Block Island
6. Monhegan Island
7. Lake Placid
8. Chicago
9. Bermuda
10. Washington, D.C.
11. British Columbia
12. Portland, Maine
13. Virginia
14. Sonoma County
15. Provincetown
16. Chatham
17. South Carolina
18. Mexico
19. Tucson
20. Turks and Caicos
21. Bordeaux, France
22. Cleveland
23. Long Beach Island
24. London
25. Elk Lake
26. West Virginia
27. New Orleans
28. Philadelphia
29. Avery Island
30. Walt Disney World
31. Mystic Seaport
32. Colonial Williamsburg
33. Northampton
34. Litchfield County
35. Niagara-on-the-Lake
36. Killington
37. Florida Keys
38. Scotland
39. Las Vegas
40. Rome
41. Kentucky
42. New Hampshire
43. Amagansett
44. Isle au Haut
45. Boston
46. Santa Fe
47. Boca Raton
48. Memphis
49. Pinehurst
50. Woodstock
51. New Haven
52. Jamaica

ILLUSTRATIONS
BY JOHN PIRMAN

Alt.Hampton

Shelter Island is the calmer, cooler, and less crowded option

Its cachet is in direct proportion to the Hamptons' reputation for overcrowded, overpriced summer-share madness. This means that Shelter Island has become pretty darn popular. Amazingly, however, it's still pretty darn idyllic. You can enjoy its pleasures in one of two basic ways. Check into André Balazs's Sunset Beach and hobnob with South Shore celebrities and Euro imports plucked from Positano. Or slum it at one of the local inns like the Chequit, in the Heights, and forgo shrimp summer rolls and salsa for a game of pool and a burger at The Dory restaurant. Either way, this surprisingly hilly island sandwiched between Long Island's North and South Forks is a perfect mix of low-key charm and four-star setting. The beach is not the silk sand of the Hamptons, but calmer Peconic Bay is better for sailing and windsurfing. Get a guided two-hour kayak tour of the island, much of which is actually a nature preserve, or bike out to Little Ram Island to the east for a drink at the colonial Ram's Head Inn, famous for its view. SARAH BERNARD

DETAILS Sunset Beach, 631-749-1843 (rooms start at $175; open from May 18 to the end of September); The Chequit Inn, 631-749-0018 (rooms in summer start at $72; in winter, $65); The Dory, 631-749-8871; Shelter Island Kayak Tours, 631-749-1990; Ram's Head Inn, 631-749-0811.

House of Style

Your very own townhouse in Miami

If you can't get a reservation at BondSt, here's a solution: Fly to Miami. Jonathan Morr (the APT, Blue Door) has opened Townhouse, a cheap-chic boutique hotel, a few doors down from Ian Schrager's $400-a-night Delano on Collins. And there's a BondSt Lounge in the basement. The stark white décor, designed by India Mahdavi, is tinged with red accents, from beach balls to the flowers on the mod-fabric lampshades, to the rooftop waterbeds Lenny Kravitz and Chloë Sevigny have supposedly sprawled across. There are down-home tricks like do-it-yourself laundry facilities, an all-you-can-eat breakfast pantry, plus lone pieces of exercise equipment positioned sculpturelike at the end of each floor's hallway. There is some corner cutting, like the lack of a usable gym, the half-block walk to the beach, and a Day-Glo misting fountain instead of a pool, but that means you can blow your cash on what makes South Beach South Beach—mounds of creamed spinach at Joe's Stone Crab, apple martinis at BED, followed by a 4 A.M. breakfast at the 11th Street Diner on Washington. S.B.

DETAILS Townhouse, 305-534-3800 or www.townhousehotel.com (rooms start at $125 during winter high season); Joe's Stone Crab, 305-673-0365; BED, 305-532-9070; 11th Street Diner, 305-534-6373.

Water World

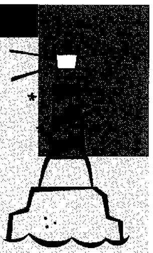
A behemoth in the Bahamas

I'm standing atop a towering *faux-Mayan* temple, waiting behind the last of the fidgeting 10-year-olds to take the "Leap of Faith," a 60-foot near-vertical waterslide. Now I'm fidgeting, too, and I can't tell if it's my acrophobia or my fear of yelping children. I take in the improbable panorama of the 34-acre Atlantis resort on Paradise Island, near Nassau: the 24-story Royal Towers looming over everything; the white-sand Caribbean beaches; the multitude of pools (half are for people, the others harbor stingrays, hammerhead sharks, and giant grouper). Out on the ocean a couple is parasailing, while a group of jet-skiiers crashes through the surf. Somewhere down there, my wife is dozing on an innertube on the "Lazy River Ride," which weaves through the resort on an artificial current. Nearby, there's a Tom Weiskopf–designed golf course, but I can't see it from here. And, after finding myself counting the restaurants (there are more than 30!), I finally give in and jump—*I have too damn much to do.* Sharks pass by as the slide empties into an underwater tube, and I can't stop laughing. I'm better off here than on a deserted beach *trying* not to think about work. Now to find my wife and head for the casino. JOHN KLINE

DETAILS Atlantis Paradise Island, 888-528-7155 or www.atlantis.com (packages start at $310 during peak times).

Photograph by Matthew Hranek/Art & Commerce Anthology.

Fantasy Islands



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Unwind on Georgia's hidden and primordial Cumberland Island

Long before it became a national seashore and wilderness area, Cumberland Island had a reputation as a magical piece of real estate. "Earth in something close to its original state" is how John McPhee described the eighteen-mile-long island, which lies just off the southern coast of Georgia. The beach is 300 yards wide in places, and a favorite breeding ground for sea turtles. After the turtles came the Carnegies, who once maintained the island as a private residence. These days, you can tour their ruined mansions, camp under the stars, or bicycle to the beach down long alleys of palmetto and Spanish moss. The only accommodation on the island is the Greyfield Inn, a commodious old-world establishment owned by descendants of Thomas Carnegie. (This was the site of John Kennedy Jr.'s secret wedding reception.) If you're up to it, visit the church where the doomed couple was married. ADAM PLATT

DETAILS Delta, 800-221-1212, and US Airways, 800-428-4322, fly nonstop to Jacksonville from La Guardia; car service to Fernandina Beach, Florida: Aero Transportation, 888-289-4919; the Greyfield Inn, 904-261-6408 (doubles start at $290, including meals and ferry).

Block Island is a ferry tale come true

If you want old-school Hamptons-style rustic charm—but without the mind-numbing traffic—leave your car (and cares) behind in Montauk (or New London, Connecticut, or Port Judith, Rhode Island) and board the ferry to Block Island. There, amid the rolling hills and wide beaches, you can ride your bike (rentable at many venues on Water Street) to the Clayhead Nature Trail, out to the quaint southeast lighthouse, or around the Great Salt Pond, all in the course of a day or so. There are lobsters to be had at Ballards, along with amusing, low-budget entertainment—last June, Nick Apollo Forte, co-star of *Broadway Danny Rose,* was in residence for several weeks. Fried clams and scallops are served seaside at the Beach Head, and for those weekenders who find themselves longing for the upscale cuisine they got used to in Southampton, there's the sophisticated fare at the Hotel Manisses dining room—particularly ideal because you'll be staying upstairs in one of the Manisses's small but comfortable Victorian rooms. MEREDITH KAHN

DETAILS Hotel Manisses, 800-626-4773 (rooms start at $145); Ballards, 401-466-2231 (opens for the season in late May); the Beach Head, 401-466-2249. For more info, visit www.blockisland.com.

6

Give in to the splendid isolation of Maine's Monhegan Island

If it's a jazzy, high-octane getaway you're after, steer clear of this little hobbit paradise halfway up the coast of Maine. Dial-tone telephones didn't arrive on Monhegan until the eighties, and the roads are not really roads at all (no cars allowed) but gravel paths lined with daffodils and stands of wild lupine. Some 60 people live here year-round (it's only 1.7 miles long), mostly within shouting distance of one another. The population swells in summer, when boatloads of painters (notably Jamie Wyeth) arrive, attracted by the sweeping ocean views and the pristine qualities of the northerly light. Get a room at the Island Inn, a rambling Cape Cod structure with a newly improved restaurant and lawns rolling down to the sea. Ask for a corner room and a map of the hiking trails, and set off to discover your muse. A.P.

DETAILS The Island Inn, 207-596-0371 (rooms start at $75); ferries leave from Port Clyde several times a week, 207-372-8848; on the drive up, visit the Farnsworth Museum, 207-596-6457, on Route 1, in Rockland, which has an entire building devoted to Wyeths.

Photograph by Armin Harris. Illustration by Rob Blackard.

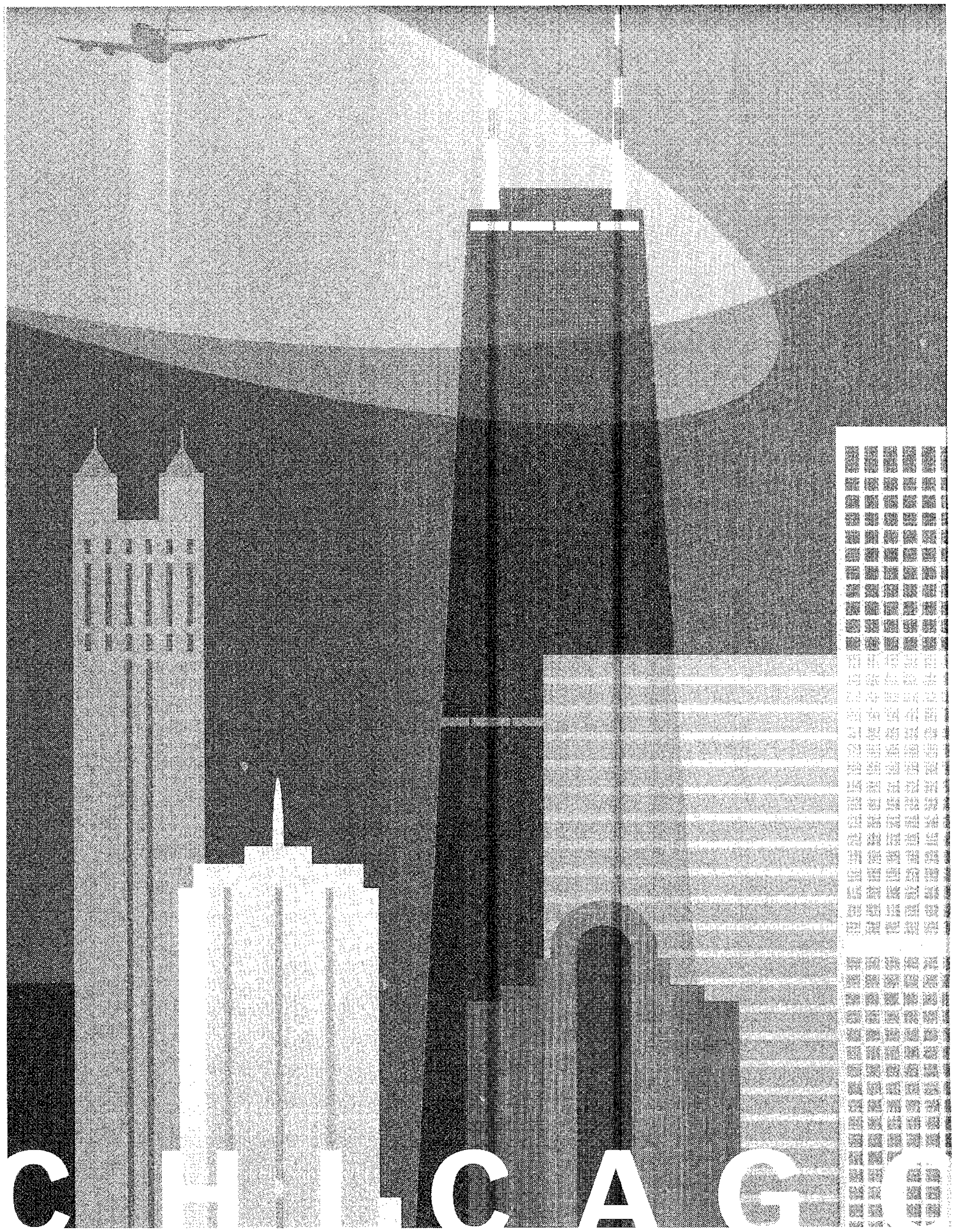
7

Ice Work

Oh, to be snowed Inn on Lake Placid

My wife will kill me for telling everybody about how terrific our stay was at Mirror Lake Inn, the resort and spa at Lake Placid. "Don't tell a soul," she said before I mentioned to my editor how great it was. "You will ruin it." Maybe I just couldn't resist crowing, but personally I don't think a place that memorable can be ruined by a little publicity. The combination of the best service we have had in the Northeast, cozy rooms, unbelievably good food and wine, a world-class set of spa features—she loved the Honey-Almond Body Polish, I the Deep-Tissue Therapeutic—and quite reasonable prices makes this destination a keeper. In your zest for downhill skiing—Whiteface is just a few minutes away—don't overlook the fantastic cross-country course at Cascade. Ice-skating and dog-sled rides just across the street make it fantastic for kids. This is a true family place, with a great library and plenty of chocolate-chip cookies and tea. (Nice bar, too.) Only downer: Massive wait-times for tobogganing and bobsledding make those breathtaking events too line-intensive for most New Yorkers in a hurry. JAMES J. CRAMER

DETAILS Mirror Lake Inn, 518-523-2554 (rooms start at $140); Whiteface, 518-946-2223; Cascade, 518-523-9605.



Skyline Dining

Building an appetite in Chicago

For years, Chicago has been stuck with that Second City label. Puh-lease! When it comes to architecture and eating, at least, Chicago ranks right up there with its competitors on either coast. Don't believe me? The Chicago Architecture Foundation not only offers 70 different group tours, but in June is unveiling the highly anticipated Chicago Architecture Center, featuring a tour concierge who will help you select an itinerary that suits your specific interests. All tastes are accommodated—from the earliest nineteenth-century skyscrapers to the modernist masterpieces of Mies van der Rohe. And when you're not feasting on architectural wonders, feast on the Windy City's latest culinary wonders. You can have lunch in the shadow of an architectural icon, at Bin 36, known for its wine-food pairings and conveniently located next door to Marina City's iconic "corn cob" towers. For dinner, the restaurant of the moment is the minimalist-chic Naha, with a Mediterranean-inspired menu created by chef Carrie Nahabedian (formerly of L.A.'s Four Seasons). Everyone knows that Chicago has great, classic hotels, from the Palmer House to the Drake, but we're predicting that the Peninsula, opening in June, will be the next hot place to sleep and spa. RIMA SUQI

DETAILS Chicago Architecture Foundation and Chicago Architecture Center, 312-922-8687 or www.architecture.org; Bin 36, 312-755-9463; Naha, 312-321-6242; the Peninsula Chicago, 312-337-2888 or www.peninsula.com (rooms start at $425).

Illustration by John Pirman.

Connery Row

On Her Majesty's Secret Service: 007's perfect Bermuda vacation

Sometimes you just want to get away from the whole damn twenty-first century, and no place satisfies that Ian Fleming, early-jet-set-era jones like the Sonesta Beach Resort in Bermuda. It's only a 90-minute flight away, but the time warp begins as soon as you pull up at the Sonesta, a 400-room pleasure dome perched on the rocks between two half-moon bays. Despite several refurbishings, the main building, with its arc of private balconies looking out over the sea, still has the bones of its 1961 design as well as all the signature details of high-modernist luxe life, like a solar-domed indoor pool and tiki-hutted private beaches. Complete the Sean Connery–as–James Bond fantasy with a trip to the weirdly dated Bermuda Underwater Exploration Institute, with its pseudo-futuristic displays, then repair downstairs to its harborside restaurant, La Coquille. And be sure to order a martini—shaken, not stirred. MARION MANEKER

DETAILS Sonesta Beach Resort Bermuda, 441-238-8122 or www.sonesta.com (rooms start at $300 in the summer, $145 in the winter); Underwater Exploration Institute, 441-292-7219; La Coquille, 441-292-6122.

A Capitol Idea

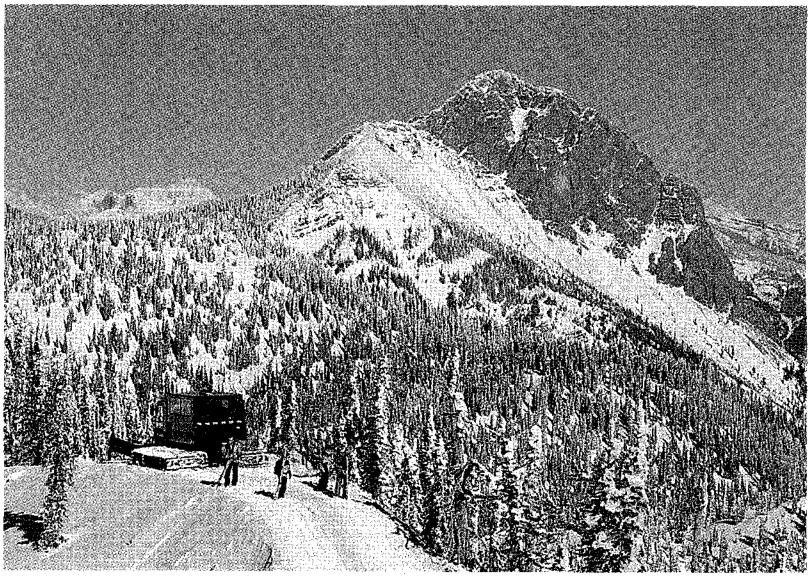
Time to change the tone of your next Washington trip

First of all, abandon your White House ambitions; you'll stand for hours on line to see a few chintzy rooms and never catch a glimpse of George W. Instead, try the Capitol: Its nifty metro is actually open to the public, its 535 elected officials roam the halls unaccompanied and available for pestering (*Hey Strom . . . wait up!*), and a phenomenal Calder sculpture beckons in the atrium of the Hart Senate Office Building. Call Old Town Trolley for tours, or just wander into your local congressman's office for gallery passes. On the north side of the Mall, the uninitiated rush to the Air and Space Museum but miss the Natural History Museum's Insect Zoo; further west, they see the Vietnam Memorial but miss the spectacular, twenty-foot-tall Albert Einstein memorial statue just across the way. The guidebooks obsess over the Willard, the Mayflower, and the Watergate, but visitors who know better stay at the Tabard Inn, a charming snuggery at the south end of Dupont Circle where nonpolitical Washingtonians meet for drinks and dinner. The bedrooms all differ, but share a tattered country sensibility—claw-foot tubs, scuffed-up armoires. The rates can't be beat—so you can keep your savings in a lockbox. JENNIFER SENIOR

DETAILS *Old Town Trolley Tours*, 202-832-9800; Tabard Inn, 202-785-1277 (rooms start at $105); National Museum of Natural History, 202-357-2700.

Powder to the People

Backcountry snowboarding in British Columbia

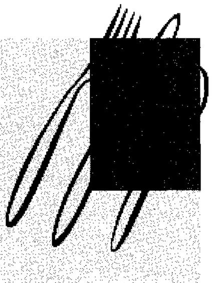


What better antidote to the winter blues than snowboarding on a private 5,000-acre mountain range of divine powder? Island Lake Lodge, the renowned and much photographed British Columbian backcountry ski resort, has recently expanded its snowcat operation to the other side of the Lizard Range Mountains—the western side of the Rockies. (The resort begins taking reservations for 2002 in April, and for 2003 in September, so book now before the secret's out.) With only twelve guests and two guides, fresh tracks on every run are practically guaranteed. The terrain ranges from tight and gladed to open powder bowls that give you that warm-and-fuzzy Warren Miller–must-be-near feeling. The snowcat magically beats your descent every time and sits purring at the end of each run. This is real backcountry riding, and there is a certain amount of risk (avalanche transceivers are worn at all times), but where else can you log more than 15,000 vertical feet of greedy powder turns each day, with limited hiking and not a man-made object for miles? Cabins sleep four and the snowcat seats twelve, so it's best to go with a group of friends as you'll be spending all your time in tight quarters. The guest rooms are log-cabin-style with no TV or phones. Nightlife consists of a hearty meal and cold beers in a beat-up hot tub under the bright stars. ARMIN HARRIS

DETAILS Island Lake Lodge, 888-4-CATSKI, www.islandlake resorts.com (three-day packages start at $945); connecting flights to Cranbrook, British Columbia, available through Air Canada, 888-247-2262.

Photograph by Henry Georgi.

Long-Distance Dining



A surprising new foodie mecca in Maine

Coastal Maine is suddenly the destination foodies are talking about, at least since award-winning chef Melissa Kelly (formerly of the Old Chatham Sheepherding Company Inn) and New York chef-impresario Matthew Kenney opened new restaurants in and around Portland. They have discovered what Rod Mitchell of Browne Trading Co., fish purveyor to the stars, and fish smoker Des Fitzgerald of Ducktrap River Farm Fish have known for years—that Maine is not just about great lobsters. "I have the ocean at my front door," says Kelly, "and local produce at its peak from the Maine Organic Farmers and Gardeners, the biggest organic association in the country." Kelly and her fiancé, pastry chef Price Kushner, opened Primo last April in a Victorian clapboard house on four acres overlooking Penobscot Bay, with vegetable gardens and a greenhouse. Her American menu follows Kelly's philosophy of simplicity, seasonality, and freshness, with a wood-burning oven and hearty pasta dishes reflecting her Italian heritage. An hour away, in the heart of Portland, Matthew Kenney (a Maine native) has opened Commissary in the Portland Public Market, plus Sugar, a pastry shop next door. Also, this summer Kenney is reopening the old Nickerson Tavern in Searsport, where he plans to offer sophisticated country dining, using produce from his eleven acres. Between meals, you'll need to sleep occasionally, and Kelly recommends the Berry Manor Inn, not far from Primo, for its cozy Victorian charm. GILLIAN DUFFY

DETAILS Primo, 207-596-0770 (open for dinner Thursday through Monday); Berry Manor Inn, 800-774-5692 (rooms start at $105 during the summer); Commissary, 207-228-2057.

A dream dinner at the biggest little inn in Virginia

Reservations are hard to come by at the Inn at Little Washington, the winner of the James Beard Restaurant of the Year award that's set in the rolling hills of Rappahannock County, Virginia. (It's just an hour and a half from Washington, D.C.) But if you're willing to sleep somewhere else and can handle a late-evening start time, you can be dining on its duck consommé, its fantastic local rabbit with spaetzle, its tenderloin of veal with forest mushrooms, within two weeks. The vast wine list has surprises like a Pascal Jolivet Grand Cuvée Sancerre rouge for an amazingly reasonable $68. Later, enjoy a postprandial cigar and a glass of Poire William in the courtyard, where ladies are offered wraps by obsequious attendants. It's all too deliriously delicious, and you'll easily spend upwards of $500 for two; the prix fixe is $138 on Saturdays, but with champagne, wine, and after-dinner drinks, well, let's just say you'll be giggling with giddy disbelief when you get the check. You could toddle upstairs to one of the inn's own expensive and overstuffed rooms, but instead, beat a retreat to Sharp Rock Farm, minutes away at the bottom of Rag Mountain, where you can stay in either the cottage or the carriage house. The next day, play golf at the nearby Shenvalee course or, if you go in the fall when the leaves are changing, wind your way down Skyline Drive, which runs along the Blue Ridge through Shenandoah National Park, as the setting sun sifts gold through the trees. JESSICA LUSTIG

DETAILS The Inn at Little Washington, 540-675-3800 (doubles start at $340); Sharp Rock Farm, 540-987-8020 (rooms start at $150).

A wine-tasting tour in Sonoma County without the Napa attitude

Ever since Northern California emerged as America's answer to Tuscany, the focus has been on Napa Valley—which explains why Napa has turned from a once-rustic town surrounded by quirky wineries into a crowded, posh hamlet frequented by the likes of Madonna. The less-well-known town of Healdsburg, however, in neighboring Sonoma County, has managed to keep its feet on the ground: It's funkier, less pretentious, but still has plenty of great wineries—and it's an easy hour-and-a-half drive from the San Francisco airport. Stay at Madrona Manor, an 1881 Victorian bed-and-breakfast that would have pleased Edith Wharton, but before you check in, grab a gourmet snack at Viansa, a pristine hilltop winery with a stunning view from the patio. Make a dinner reservation at Zin, where owner Scott Silva will recommend local wineries to check out the next day. Lately, he's been sending people to Meeker winery, run by a couple of Texans in a former turn-of-the-past-century bank, and David Coffaro winery, where zesty Zinfandels are sampled to the accompaniment of the Grateful Dead. DAVID AMSDEN

DETAILS Madrona Manor, 707-433-4233 (rooms start at $165); Viansa, 800-995-4740; Zin, 707-473-0946; Meeker Vineyard, 707-431-2148. Go to Wineroad.com for excellent maps and guides.

Photograph by Tim Turner. Illustration by Rob Blackard.

Cape Cheer

For Provincetown at its warmest, try to visit in December

15

No offense to Eartha, but Provincetown's best cabaret act happens sometime around Columbus Day, when—poof!—like magic, all the sunburnt tourists and hairdressers from Detroit disappear. It's in December that you should visit the old gray girl's winter show, a startling mix of peaceful New England sentiment and pumpin' gay nightlife. Drama queens will love the Lands End Inn, not just for the wintry-bluff part (it's on the highest point in the West End, overlooking the entire expanse of Cape Cod Bay) but for the décor as well. Think Winslow Homer meets *Sunset Boulevard*—the musical. Gourmands will feast at the Martin House, where oysters Claudia and braised lamb shank go best with a '96 Cain Five Cabernet Sauvignon. The Christmas shopping? Well worth the Cape Air miles. In town, Map sells the perfect everything (don't leave without a Lexon umbrella), so that come Christmas morning, you'll still be everyone's favorite uncle. Speaking of that—uncles, we mean—that's the best reason to go. The seemingly endless population of handsome, rugged locals comes in like the fog to fill the A-House, where house music thumps and shirts slide right off on the dance floor. Trust us—the tourist-starved residents are plenty friendly. And once you see the way the light from a roaring fireplace hits a disco ball, you will be, too. JIM MILKE

DETAILS Lands End Inn, 508-487-0706 (rooms start at $65); the Martin House, 508-487-1327; Map, 508-487-4900; Cape Air, 800-352-0714; A-House, 508-487-3821.

CAPE COD
LOBSTERS

Pond Memories

Full-service resorts on Cape Cod are rare but not extinct

16

When New Yorkers think of Cape Cod, they usually picture weeklong summer rentals in weathered houses on Wellfleet's therapist-clogged beaches or the overcrowded sidewalks of Provincetown. There is, however, an escape to the Cape that doesn't require packing your own linens or staying at some funky motel, as Chatham's full-service Wequassett Inn proves. The 104-room resort is a collection of twenty buildings and cottages sprinkled among piney woods and a salt pond on the shores of a small-boat sailing wonderland known as Pleasant Bay. It's filled with islands and deserted beaches, so you can spend an afternoon gunkholing as if you were on a three-week cruise but still get back in time for a round of golf across the street at Cape Cod National, a private course open to hotel guests, or have dinner at either of the inn's two restaurants. And if you tire of the inn's early-to-bed, early-to-rise ethos, Provincetown's honky-tonk nightlife is only 30 miles away. MARION MANEKER

DETAILS Wequassett Inn, 800-225-7125 (doubles start at $215); boat rentals run $35 to $65 an hour.

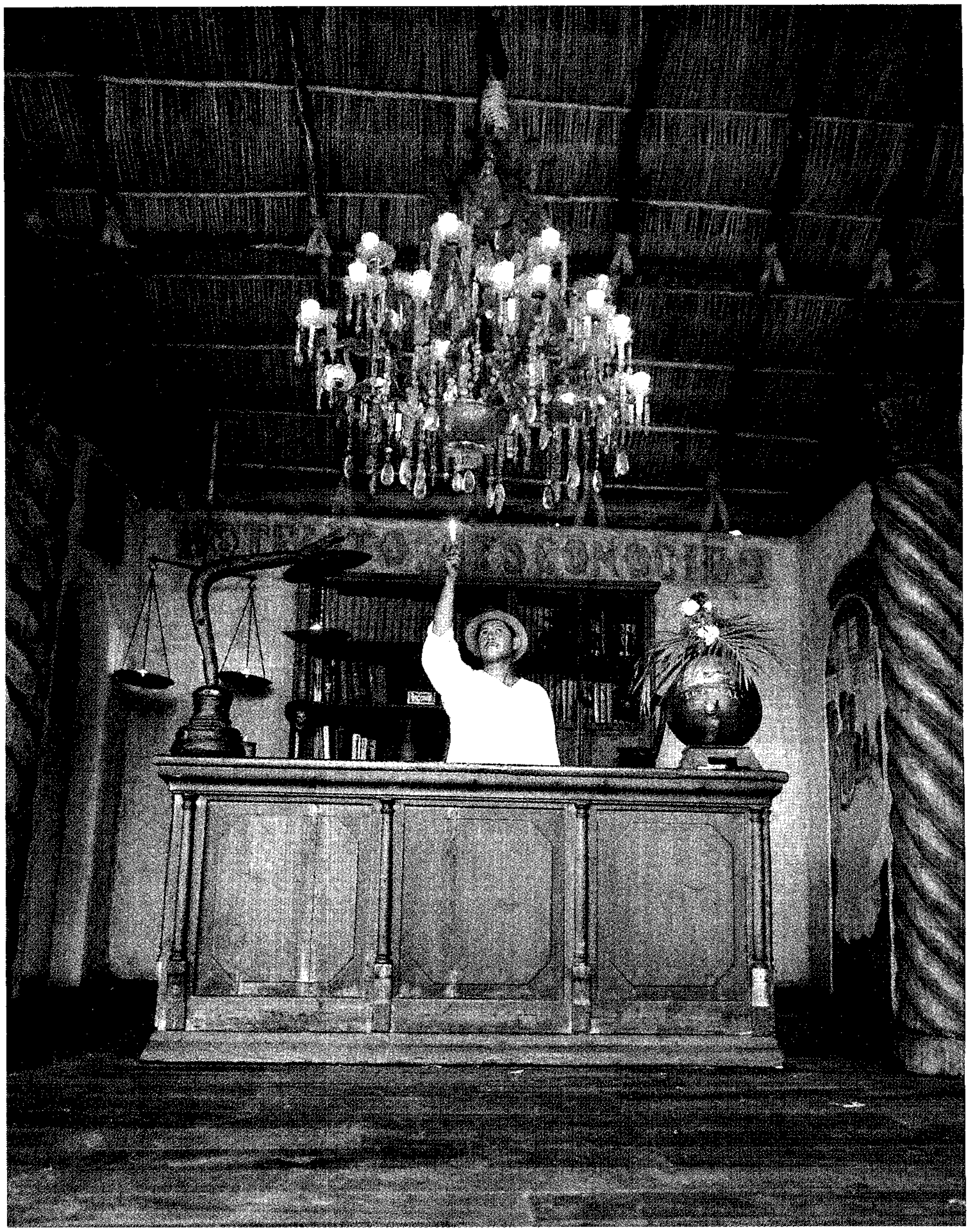
Illustration by John Pirman.

Swing Time

In South Carolina, go climb a tree

Mostly, the Earthshine Mountain Lodge, in South Carolina, is a place for nature lovers who've grown past tents and sleeping bags, opting instead for everyday amenities like firm beds, hot showers, and good food. For starters, it's a traditional getaway in gorgeous rustic surroundings, with horseback riding, hiking, checkers tournaments, and the chance to curl up before a stone fireplace with old copies of *Southern Living*. But that's not all: Earthshine has two elaborate, military-style obstacle courses in which guests swing from rope to rope like Tarzan and clamber over rope bridges and rope ladders strung through the treetops. It's amazingly invigorating, and for kids, there's a very realistic "Pioneer Village" where they can pick apples and make them into cider, eating wild buckberries along the way, or throw an authentic tomahawk at a target in a replica Cherokee campsite. Wholesome meals are served up three times a day, with homemade breads and cider-smoked ham. Don't be surprised if co-owner Marion Boatwright serenades you on fiddle or heads up a bonfire sing-along. Anything is possible at this mountaintop retreat. RONA GINDIN

DETAILS Earthshine Mountain Lodge, 828-862-4207 or www.earthshinemtnlodge.com (doubles start at $300 per night, all meals included, obstacle course is extra). Earthshine is a 90-minute drive from the Greenville, South Carolina, airport.



Border Crossing

Away from it all, and then some, in rural Mexico

Hotelito Desconocido ("the little unknown hotel") might be the grooviest roughing-it resort in Central America. Owned and operated by the Italian designer Marcello Murizilli, who started Charro jeans, Hotelito is in La Cruz de Loreto, 60 miles south of Puerto Vallarta on the Pacific coast of Mexico. Just north of the middle of nowhere, it lacks electricity—but somehow this becomes a luxury when each night the staff lights more than 1,400 candles and torches. To get there, fly to Puerto Vallarta, where a van will meet you for the two-hour drive. When booking, request a *palafito* (thatched-hut cottage) on the beach, where the views are best. Each room is different, with original murals, one-of-a-kind canopy beds, and hand-tiled bathrooms with private open-air showers (the water is solar-heated). In the morning, you can raise a flag outside your door and a waiter will paddle over in a canoe with hot coffee. Ocean swimming isn't an option (the undertow is too strong), but there's a pool, yoga classes, kayaking, windsurfing, biking, baby-turtle watching, and horseback riding, all included in the package. First-rate meals are also included, and all produce is grown on the property. ERIC KONIGSBERG

DETAILS Hotelito Desconocido, 800-851-1143, info@hotelito.com (doubles from $530, meals included, three-night minimum).

Photograph by Philip Dixon/courtesy Hotelito Desconocido.

In Spa We Trust

A Tucson spa to test your limits

A favorite pastime at Miraval Spa in Tucson is the Quantum Leap—you climb a shaky 25-foot wooden telephone pole, then jump. And you thought spas were supposed to be stress-free. Of course, you're tied to a rope, but it's just another guest at the other end. Miraval is part of a new active-spa trend, where adventure and self-realization are as much a part of the program as beauty treatments. Less anxiety-producing is Desert Journey Adventure, an imaginary walk over stones, across streams, and through woods to heighten sensory awareness and team communication. You can skip activities that force you to meet your fears and simply hike, bike in the mountains, swim, or take yoga and fitness classes. Miraval also believes in pampering—there are seven kinds of body wraps and more than twice as many massages. Meals, no time for deprivation, include delicious southwestern-influenced dishes like blue-corn crêpes or lobster-stuffed salmon. Typical desserts are pumpkin cheesecake and flourless chocolate cake. Just don't climb one of those poles when you're done. BETH LANDMAN KEIL

DETAILS Miraval Spa, 800-232-3969 or www.miravalresort.com (daily rates range from $370 in the summer to $570 in the winter; prices include meals, classes, and one spa service per day).

21

Take the wine cure in Martillac, France

Wine and spa treatments are two things that make any weekend more pleasurable, so why not combine them? At Les Sources de Caudalie, a spa in Martillac, France (in Bordeaux), you can get Merlot Wraps, Crushed Cabernet Scrubs, or Pulp Friction massages, all while imbibing as much wine as you want. There's a *hammam* (a Turkish steam bath adored by the French), a swimming pool, and a vineyard. You can lounge in a wine-barrel bath, or get a Vinolift anti-aging treatment. There's even a three-day Grape Cure package during the harvest season, where you eat nothing but grapes. Though you might, if you're so disposed, have to peel them yourself. AMY LAROCCA

DETAILS Les Sources de Caudalie, 888-465-8383 or www.caudalie.com (daily rates start at $200; spa treatments not included). Go during September harvest. From Paris, it's a one-hour flight or three-hour train ride to Bordeaux; the spa picks you up at the airport or train station.

20

Bliss out with Donna and Jerry in Parrot Cay

Parrot Cay occupies its very own 1,000-acre island, and is one of the most unspoiled links in the Turks and Caicos chain. The pampering begins with a private water taxi from Providenciales (the Turks's main island), which glides over crystal-blue water and intricate coral reefs. Upon arrival, you're shown to a one-bedroom villa outfitted with its own heated pool, a private beach, a four-poster canopy bed, cavernous bathrooms, and an outside shower with a polished stone floor. (The larger, two-bedroom villas come with a pair of butlers.) Given the surroundings—it's a favorite resort of Jerry Seinfeld, Donna Karan, and Bruce Willis—you might be afraid you'll feel like the Clampetts of Parrot Cay, but fellow guests are mostly friendly, dressed-down dot-com millionaires or sunburnt British Oasis and Blur lookalikes (minus the loutishness). The service is equally unintimidating: Waiters offer helpful suggestions at mealtimes, requests for everything from CDs to the resort's boat service to Providenciales were efficiently dispatched, room service quickly delivered a lunch of conch fritters (a local specialty), and the masseuses at the Shambhala Spa gently smoothed away the pain of the world. ETHAN BROWN

DETAILS Parrot Cay, 649-946-7788 (rooms start at $360, including meals; spa services range from $60 to $240).

Photograph by Max Kim Bee. Illustration by Rob Blackard.

22

Pei and Play

Cleveland's Rock and Roll Hall of Fame makes a grunge town glam

Cleveland supports one of the world's great orchestras and at least one equally world-class museum, but until recently, you probably wouldn't have called it *hot*. Then I. M. Pei's glass pyramid—his Louvre on Lake Erie—was erected to house the Rock and Roll Hall of Fame and Museum. It's a cunningly thought-out space on six levels, and it takes rock *very* seriously, employs all the latest technological-exhibition gimcrackery (kiosks let you sample sound bites and bios of every artist imaginable; another interactive setup features clips from the best rock movies), and makes an enjoyable case for rock's significance. Its fine history of rap was recently exported to the Brooklyn Museum, and a current exhibit about John Lennon is also strong. Two theaters have continuous showings of compilation films with all your favorite screamers, and a third features clips from performances by inductees into the Hall of Fame. Plenty of space is devoted to rock fashion—if that's not an oxymoron. The Cleveland Downtown Marriott is within walking distance, as are the Cleveland Orchestra's Severance Hall and the Cleveland Museum of Art. JEREMY GERARD

DETAILS Rock and Roll Hall of Fame and Museum, www.rockhall.com; Cleveland Downtown Marriott Hotel at Key Center, 216-696-9200 (doubles start at $199).

23

Sandy Is Dandy

On Long Beach Island, New Jersey forsakes Camaros and Bon Jovi

We're not sure what got into the people who named the towns on Long Beach Island. Harvey Cedars. Ship Bottom. *Loveladies,* for heaven's sake. But if you can get past the names—and the Jersey jokes—this skinny sandbar that skims the shore for eighteen miles turns out to have a semi-discovered, low-key chic, like a sort of Hamptons sans Nick & Toni. LBI's scene varies from town to town, from the shingled mansions up in Loveladies to the kitschy aqua-and-white motels down in Spray Beach and Beach Haven. At the northern tip of the island, Barnegat Light, a red-and-white lighthouse built in 1859, is open to visitors all summer; a short walk away, a B&B called the Sand Castle has bay views and its own gym. For dinner, the hands-down-best restaurant is Raimondo's—and even though you're not on the East End, you'd best take the advice of one regular, who books her twice-a-week table in May for the entire summer. CHRISTOPHER BONANOS

DETAILS: The Sand Castle, 609-494-6555 or www.sandcastlelbi.com (doubles start at $135); Raimondo's, 609-494-5391.

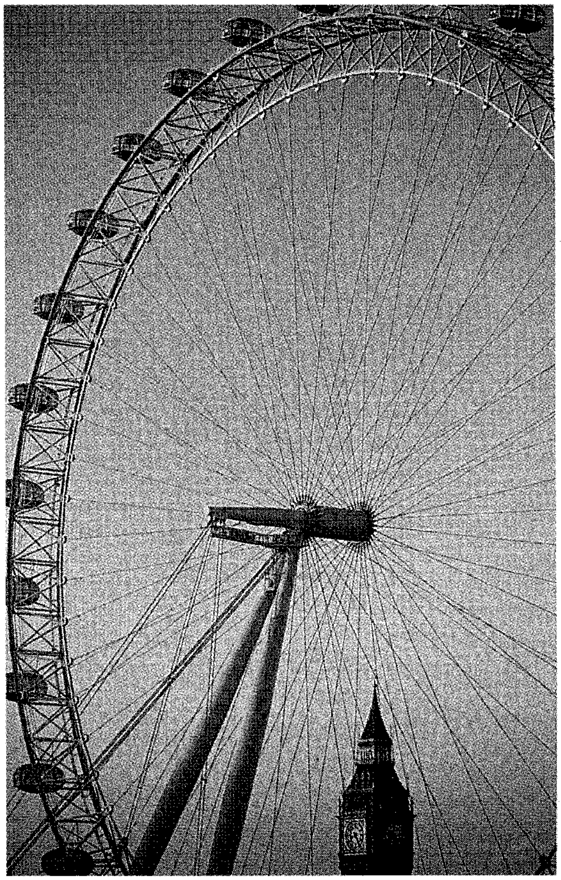
24

A View With a Room

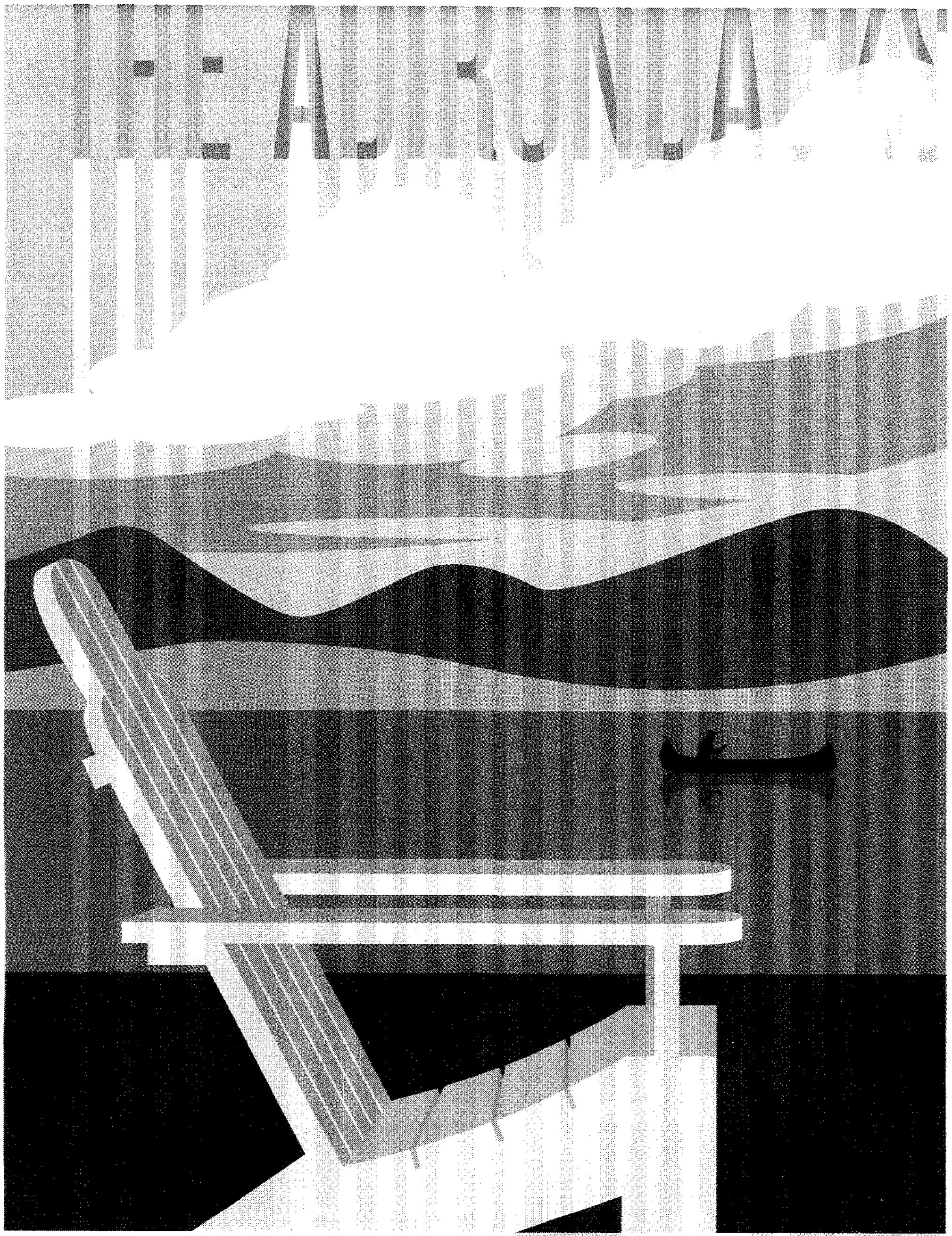
How to get really high in London

There are two ways to take in the sweep of London, one new, the other not. First you'll have parked yourself at the town's only grande dame for Bobos, the Savoy, with its irresistible luxuries, its view of the Thames, its Savoy Grill, and its proximity to both the South Bank and the Strand. Then cross the river to the Millennium Wheel (at right), British Airways' gift to the city for Y2K: You can't miss it; it towers over everything within miles. Sit in a bullet-shaped capsule with fourteen other people and revolve *very* slowly—no amusement-park thrills here—getting knockout views of the Tower of London below, the Houses of Parliament, Westminster, St. Paul's, and everything else for miles and miles. To retain the Bobo theme—and to see London from the opposite direction—take the Northern Line tube to Tufnell Park and wander the 825 wooded acres of Hampstead Heath, with its lovely parks, lakes, and, from Parliament Hill, spectacular view of the city. The heath, where Keats and Wordsworth walked, is encircled by quaint enclaves crowded with cafés, bistros, boutiques; don't miss the city's best Sacher torte at Café Mozart in Swain's Lane. J.G

DETAILS The Savoy Hotel, 44-207-836-4343 (riverview rooms start at $540); the Millennium Wheel, 44-870-5000-600; Café Mozart, 44-208-348-1384.



Photograph by Jim Sturock/Network/Saba.



Mountain Tops

Amid the highest Adirondacks, a glittering prize

Even if you have driven up Route 87, one of the most beautiful mountain highways in North America, nothing prepares you for your first view of Elk Lake. The road to the lodge, a five-mile ascent through dense woods, brings you to the main building, just a few feet from the lakeshore. Your eyes go first to the canoes and dock, especially if you've been hankering for a swim after all those hours on the road. But look up: The shimmering lake—one of the few in the Adirondack preserve created by man, in what was formerly a logging camp—is ringed by the nine highest of the High Peaks, from Mt. Marcy on the right to Nipple Top straight in front of you. These are not the gently rolling hills of Vermont; jutting skyward, they're jagged and ancient. The lodge comprises six rooms in the main house and eight secluded, rustic cottages with lake views. There are 40 miles of trails on 12,000 private acres. Rates include all meals in a communal dining room. The food is generic; the setting is anything but.

J.G.

DETAILS Elk Lake Lodge, 518-532-7616 or 518-942-0028 (open from early May to late October; cottages are $144 per person).

Spa Humbug!

West Virginia's Greenbrier resort is as old-school as they come

You can have your hot-rock treatments and your newfangled pilates, but sometimes there's no substitute for the real thing. For decades, the wizened spa professionals at the Greenbrier resort, in White Sulphur Springs, West Virginia, have been sandblasting potentates and old-world society pooh-bahs with a nozzle contraption called a Scotch Spray. If you don't feel like getting violently hosed, then just loll in the soothing, naturally calibrated spring waters over which the hotel was built. Afterward, take falconry lessons on the grounds, or play a round of croquet. The Greenbrier, which perfected its own brand of assembly-line opulence before Las Vegas was on the map, runs through 1,249,500 cocktail napkins per year and 215,400 bars of soap. Until 1992, when its cover was blown, the resort's fabulist baroque interior, by designer Dorothy Draper, helped disguise an entrance to a vast fallout shelter designed to house the entire U.S. Congress. After a midday tea, or even a cocktail or two, you can go ogle the congressmen's decontamination showers, among other nostalgic Cold War relics.

ADAM PLATT

DETAILS The Greenbrier, 800-453-4858 or www.greenbrier.com (doubles start at $253).

Illustration by John Pirman.

27

Horns of Plenty

It's time to party at the New Orleans Jazz Festival

The best combination of music and food in America, hands down, is at the New Orleans Jazz & Heritage Festival at the end of April and beginning of May. It's this simple: a homegrown celebration of pleasure on 35 acres of stages with nonstop blues, Cajun, gospel, R&B, and more. (This year, the festival starts on April 27 and features Lucinda Williams, Max Roach, and the Dave Matthews Band.) The midways are thick with food stands where four or five bucks gets you soft-shell-crab po' boys, crawfish étouffée, jambalaya, and other local delicacies best washed down with ice-cold beer. A highlight every year is the performance (with surprise guest stars) of Allen Toussaint, a man of riverboat-gambler elegance who wrote every rock-and-roll hit that Leiber and Stoller didn't ("Mother-in-Law," "Working in a Coal Mine"). When other stages are crowded, hit the gospel tent, which always has room and is out of the sun. If you can get a reservation, stay at International House. PETER KAMINSKY

DETAILS New Orleans Jazz & Heritage Festival, 504-522-4786 or www.nojazzfest.com (Ticketmaster, 800-488 5252; admission $15 in advance, $20 at the gate); International House, 800-633-5770 (rooms start at $189 during the fest).

28

Mummers the Word

Next New Year's Eve, we'd rather be in Philadelphia

One more ball drop in Times Square and you'll scream, right? This year, we're going to Philly for a New Year's Eve high-low, cross-cultural extravaganza. Think Vienna Philharmonic meets Mardi Gras. New Year's Eve day, catch the Pennsylvania Ballet's first-rate *Nutcracker,* then enjoy a superb dinner at the new Avenue B (the executive chef comes from Le Cirque 2000; the braised lamb shank, mushroom risotto, lobster, and fingerling-potato salad are standouts). Then it's the annual Philadelphia Orchestra Gala New Year's Eve concert, conducted by Wolfgang Sawallisch in the new Raphael Viñoly-designed Kimmel Center. Last year's concert ended with the whole audience clapping along to Strauss's "Radetzky March." Then fireworks over the Ben Franklin Bridge, and for later-night revelers, champagne and oysters at the Novelty in Old City. New Year's Day, watch the wacky, wonderful Mummers Parade (with spectacular Mardi Gras–style costumes, see right) from the windows of your room in the hot new Loews hotel in Center City: Think Ian Schrager on a grand scale. Its world-class spa-gym and indoor pool will dazzle and soothe. Check out the post-parade Mummers Fest at the Convention Center before heading back to NYC. Sure beats the IRT at 2 A.M. JORDAN SCHAPS

DETAILS Loews Hotel, 215-627-1200 (rooms start at $175); Pennsylvania Ballet, 215-551-7000; Philadelphia Orchestra, 215-893-1955; Avenue B, 215-790-0705; Novelty, 215-627-7885, open till 2 A.M. on New Year's Eve.

26

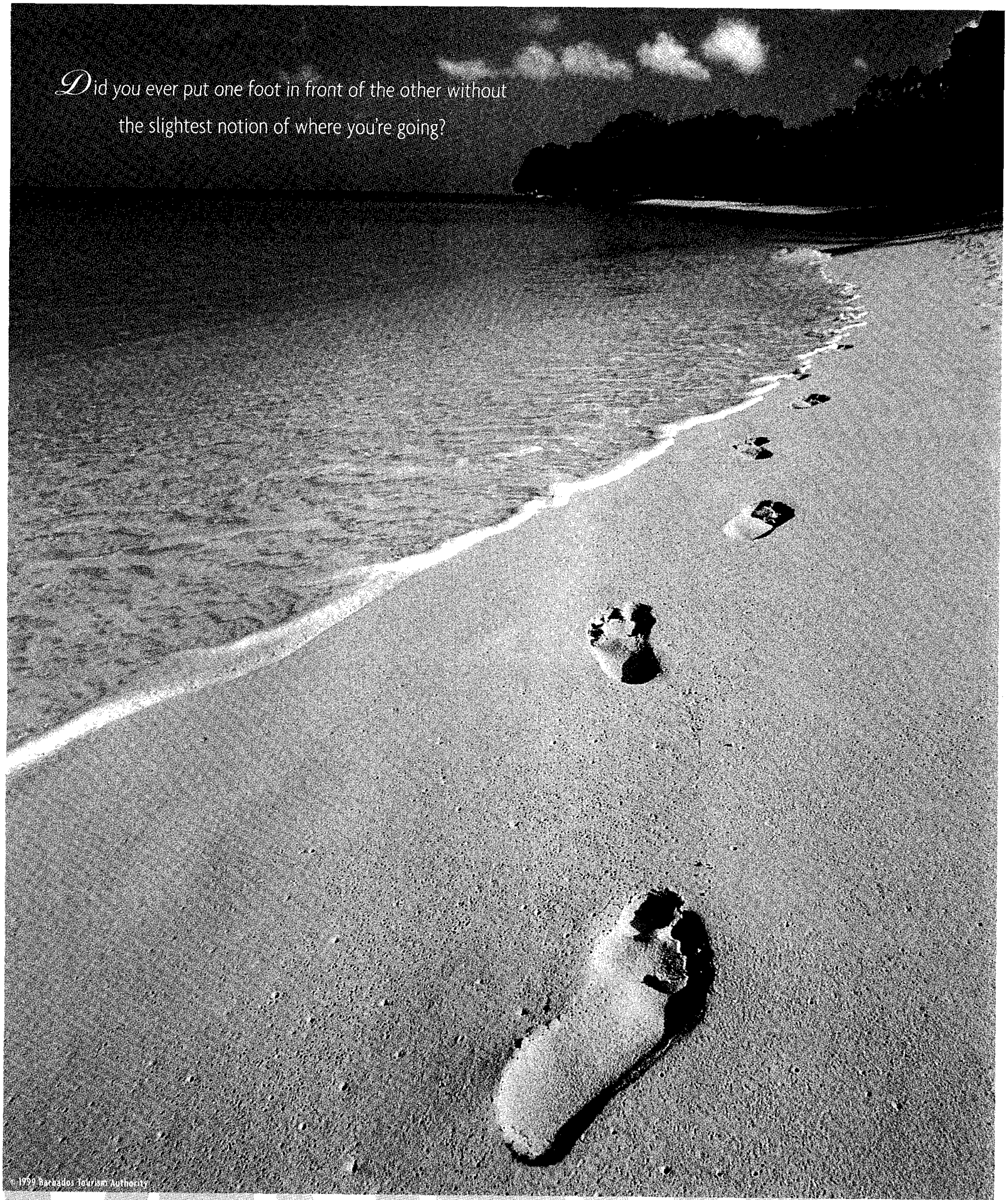
Pepper Stay

Avery Island, Louisiana, the Lourdes of Tabasco worshipers everywhere

If you're a closet Tabasco-sauce addict, finding ways to integrate the stuff into breakfast, lunch, and dinner (don't worry, you're not alone—some sprinkle it on ice cream), you might want to consider a pilgrimage to Avery Island, Louisiana, where Tabasco has been produced for 130 years. A three-hour drive from New Orleans airport, Avery Island is home to *Capsicum frutescens* pepper fields, a wildlife sanctuary, an active salt mine, and elaborate azalea gardens imported by Edward "M'sieu Ned" McIlhenny, son of Edmund McIlhenny, who dreamed up the original recipe. For the true junkie, a visit to the bottling plant can be a religious experience. You see how the peppers are ground into mash, mixed with Avery Island salt, then aged in white-oak barrels for three years before being drained and blended with vinegar. The Rip Van Winkle Gardens bed-and-breakfast and leRosier Country Inn in nearby New Iberia are recommended, as is some off-island Cajun chow at Mulate's in Breaux Bridge or Shucks oyster house in Abbeville. SARAH BERNARD

DETAILS Avery Island Visitors Center, 337-365-8173; leRosier Country Inn, 888-804-7673 (rooms start at $95); The Rip Van Winkle Gardens, 337-365-3332 (rooms start at $130); Mulate's, 337-332-9511; Shucks, 337-898-3311.

Photograph by Vincent Musi/NGS Image Collection.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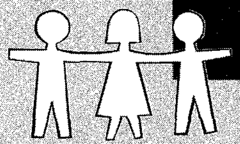


30

To survive Disney World, spring for the first-class pampering

There are few things I'd rather do less than go to Disney World, and I'm speaking as someone who's had a colonoscopy and been audited by the I.R.S. But something weird happened in Orlando last month: I was seduced by the folks at the Magic Kingdom. We stayed at one of the newer "deluxe resorts," the Victorian-style Grand Floridian, which has first-class service and a top restaurant, Citricos, that offers kids' menus together with gourmet cuisine and top-notch service. (Think Le Bernardin, with hot dogs.) Across the lagoon, the California Grill also pulls off the same extraordinary feat. You pay extra for the "deluxe" service, but it makes the whole experience bearable. The four theme parks are still scary propositions for any parent—long lines, too many gift shops—but here are some survival tips: (1) Use the "Fast Pass" system to cut down on line time; (2) make advance lunch reservations for each day at in-park restaurants with table service; and (3) drink alcohol at every meal. MARK HOROWITZ

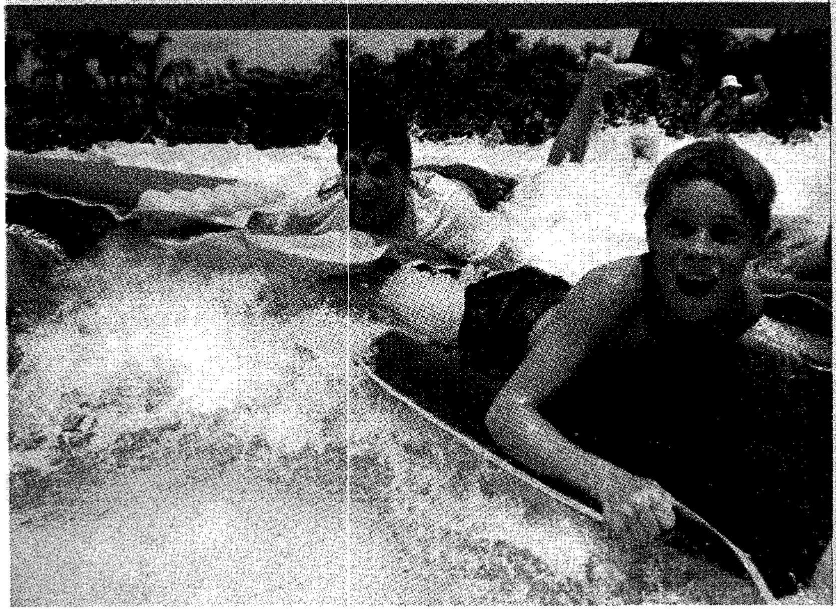
DETAILS Walt Disney World, www.disneyworld-.com; all hotels and passes can be booked at 407-W-DISNEY, and for all restaurant reservations call 407-WDW-DINE. Rooms at the Grand Floridian start at $414 in peak season. You can book your plane tickets to Orlando through Disney. They don't book JetBlue (800-538-2583), though, which is often cheaper and more reliable than some of the major carriers.

31

It's anything but ordinary in Mystic

If you have kids, you probably already know about Mystic, Connecticut, with its nineteenth-century seaport, cool aquarium, nearby beaches, and namesake pizza joint. What you may not know about, and what can make the difference between a tiresome parental duty and a genuinely enriching weekend, is Randall's Ordinary Inn, a seventeenth-century hotel just ten minutes north of Mystic. This restored inn supplements the seaport experience by offering children a chance to live *inside* history and not just poke around it. Maybe it was the old-fashioned rope-tied trundle bed that did it for my kids; or the authentic colonial breakfast cooked on a hearth and served by a staff dressed in period costumes. They also loved the livestock out back and the swing in the yard. A historic bonus is the cellar beneath the hearth room that hid fugitive slaves on the Underground Railroad; just ask someone to lift up the floorboards. For older kids, tell them about the ghost of John Randall in Room 12, and then have them find his tombstone out in the graveyard. ELLEN PAYNE

DETAILS Randall's Ordinary Inn and Restaurant, 860-599-4540 (rooms start at $169); Mystic Seaport, 860-572-0711 or www.mysticseaport.org.



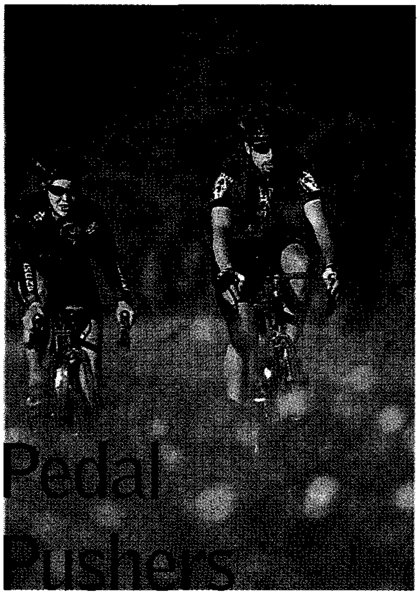
32

At Colonial Williamsburg, it's déjà vu all over again

Long before Disney World, there was Colonial Williamsburg, perhaps the country's first self-contained theme park. That may seem a cheeky way to talk about a town meticulously restored to its eighteenth-century self, but how else describe a place whose every inhabitant—from "Thomas Jefferson" holding forth on the town common, to the "slaves" arguing the question of their servitude—is an actor, exceptionally well-prepared to handle any questions? Equally impressive is the scale of the place—the tiny rooms, in tiny homes, on tiny, carefully tended plots of land. Colonial Williamsburg operates its own hotels (the Governor's Inn is adequate) and three taverns—Chowning's, an eighteenth-century alehouse; Shields, the oldest of the trio; and Christiana Campbell's—offering sorta-Colonial-era fare and strolling musicians. JEREMY GERARD

DETAILS Colonial Williamsburg, 800-HISTORY, www.history.org; The Governor's Inn, 757-229-1000 (doubles start at $85).

Photograph, left: Kevin Flemming/Corbis; right: Enrique G. Cubillo. Illustration by Rob Blackard.

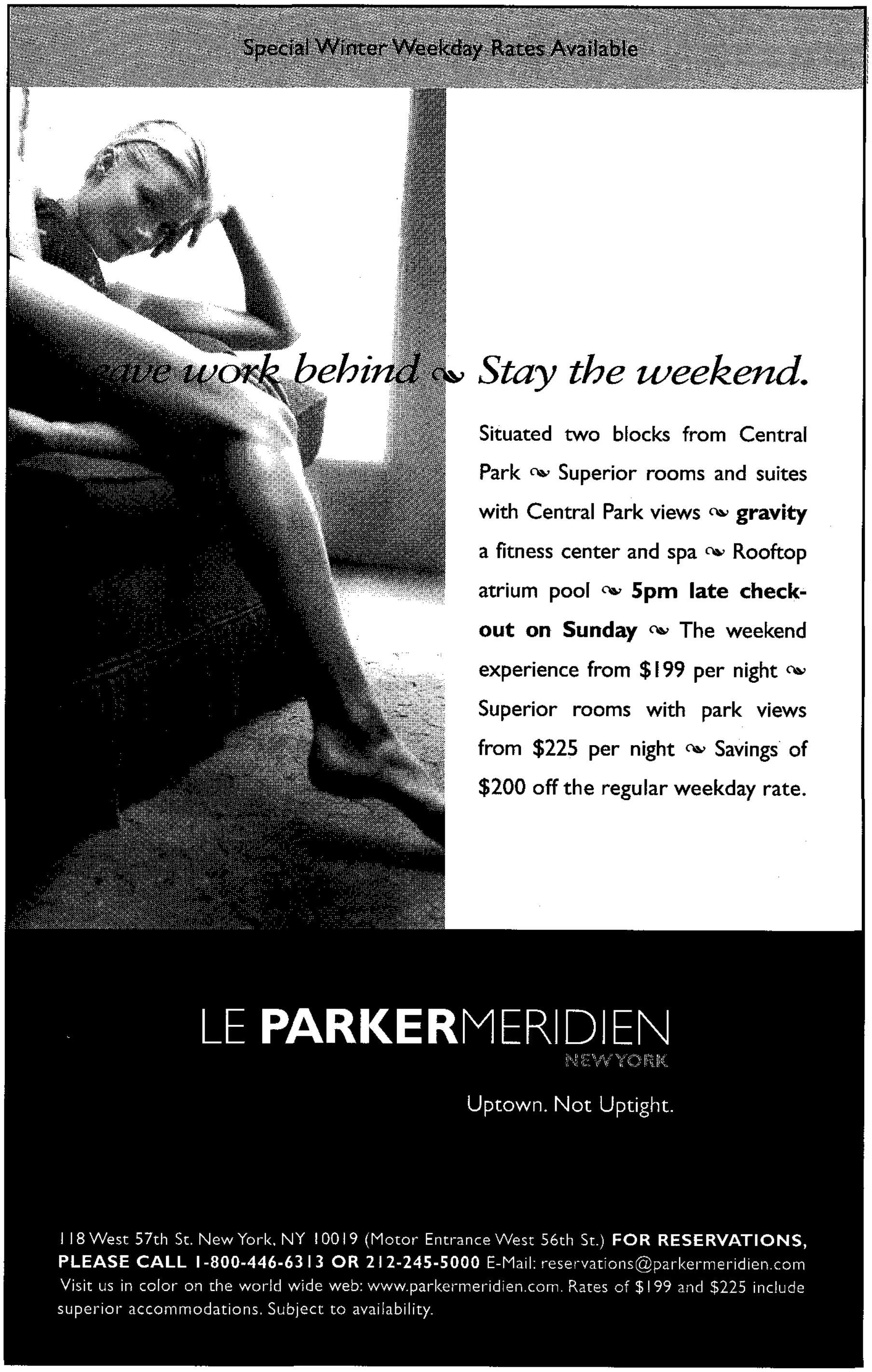


Pedal Pushers

Northampton is the ultimate biker heaven

The college town of Northampton, Massachusetts, with its galleries, museums, and restaurants, likes to think of itself as the place where New England meets Manhattan. But forget all that: What's best about Noho is that it's a great biking town, and the only way to experience it is on two wheels. The lightly traveled, winding roads of the Pioneer Valley are among the best in the East for riding. You can head north to historic villages like Montague and grab a bite at the Book Mill, or ride west to Shelburne Falls and take a dip in one of the glacial potholes of the Deerfield River. To help organize your rides, Ride Noho, a local touring company, can provide you with a package tour from 25 to 100 miles long. They'll rent you Serotta Legend Ti bikes to demo for the weekend. And for convenient and comfy digs, stay at the Inn at Northampton, right in the center of town. Best bets for refueling are Joe's Café for pizza, the Fresh Pasta Co. for its pastas and homemade sauces, and India House for great tandoori and nan. JULIE WALSH

DETAILS Book Mill, 413-367-9206; Ride Noho, 888-817-NOHO or www.ridenoho.com (bike rentals start at $65 daily); Inn at Northampton, 413-586-1211 (doubles start at $119); Joe's Café, 413-584-3168; the Fresh Pasta Co., 413-586-5399; India House, 413-586-6344.



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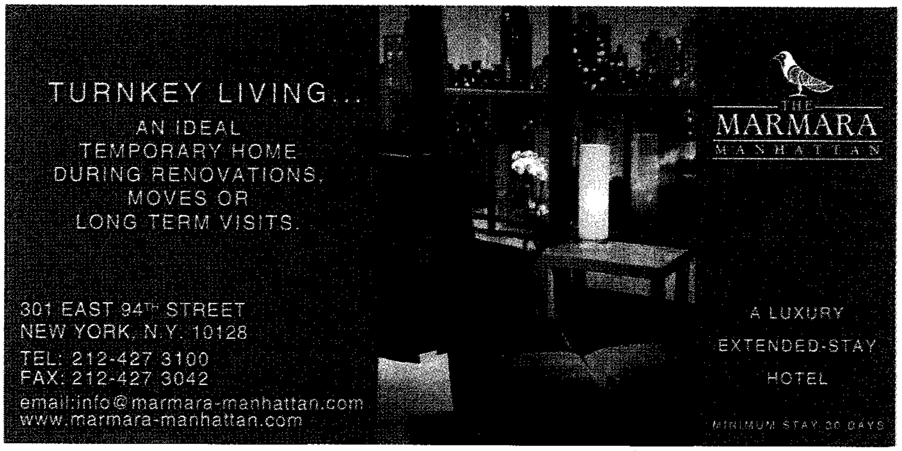

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34

Give thanks for the Mayflower Inn

When the stress of Manhattan gets to be too much, the simplest solution is a two-hour drive to the Mayflower Inn (pictured above) in Litchfield County, Connecticut. Book a massage the moment you arrive in the fully equipped spa and feel the tension melt away. The inn is the brainchild of Adriana and Robert Mnuchin, who tried to re-create an English country manor house—and they haven't overlooked a thing. The 25 bedrooms are tastefully furnished with antiques, Frette linens on the four-poster beds, spacious bathrooms with deep tubs, even a decanter of sherry for a pre-dinner aperitif. Chef Thomas Moran's menu features local produce in the formal dining room, with a lighter menu in the cozy tap room next door. For an after-dinner drink, retire to the paneled library, enjoy the roaring fire and extensive collection of antique and modern books—and just feel at home. There's a cunningly concealed swimming pool, and quiet walks in the beautiful gardens of this 28-acre estate. Saturday morning, choose between a four-and-a-half-mile hike or an aerobics class, but if antiques hunting is more your style, this area is mecca. GILLIAN DUFFY

DETAILS The Mayflower Inn, 860-868-9466 or www.mayflowerinn.com (rooms start at $380; suites start at $600; spa services cost about $85).

35

Falls Testimony

A Canadian B&B near Niagara

Only 22 miles from the thunderous sprays of the falls lies Niagara-on-the-Lake, a town blessedly free of wax museums and chain restaurants. Here, bed-and-breakfasts are more plentiful than the one-size-fits-all blue slickers you'll find at the falls. On the drive up, you'll pass miles of orchards and vineyards, so be sure to roll down your windows and inhale the fruit-scented air. At the quaint, pre-Victorian Burns House, request a room that opens onto the front balcony. Call early for tickets to a Friday performance at the Shaw Festival Theatre, which offers plays by George Bernard Shaw and his contemporaries. Spend Saturday sipping aromatic Rieslings at Hillebrand Estates Winery (lunch on the terrace is a must). And round out the weekend with some shopping along Queen Street, with its specialty shops and galleries—be sure to buy some cherry jam at Greaves Jams and Marmalades. ELLEN CARPENTER

DETAILS Burns House, 905-468-4865 (rooms start at $78 for summer season); Shaw Festival, 800-511-7429 (tickets, $16 to $49); Hillebrand Estates Winery, 800-582-8412; Greaves Jams and Marmalades, 905-468-7831; Niagara-on-the-Lake Chamber of Commerce, 905-468-4263.

36

Ski No Evil

Killington is our local hero

Killington claims to be a western resort in the East (it's got seven mountains, for instance, and a vertical drop of 3,150 feet, compared with Aspen's 3,267 feet). Well, maybe. But there is one respect in which Killington, at least for New Yorkers, is obviously superior to the West: as a weekend destination. Killington, which is in southern Vermont, is four and a half hours by car from New York and boasts the largest snow-making operation in North America. (They're so confident that if you're dissatisfied with the conditions after one run, they'll give you a voucher to ski another day.) The 87 miles of trails are at the center of a vast, varied, mostly attitude-free city of skiers and boarders, with lodging and restaurants at every price level. We still like the Killington Grand Resort Hotel, and Hemingway's is the best spot for serious dining. And après-ski, the Wobbly Barn and the Pickle Barrel are packed with revelers. DANIEL KUNITZ

DETAILS Killington Ski Resort, 802-422-6200 or www.killington.com; Killington Grand Resort Hotel, 800-343-0762 (doubles start at $80); Hemingway's, 802-422-3886.

37

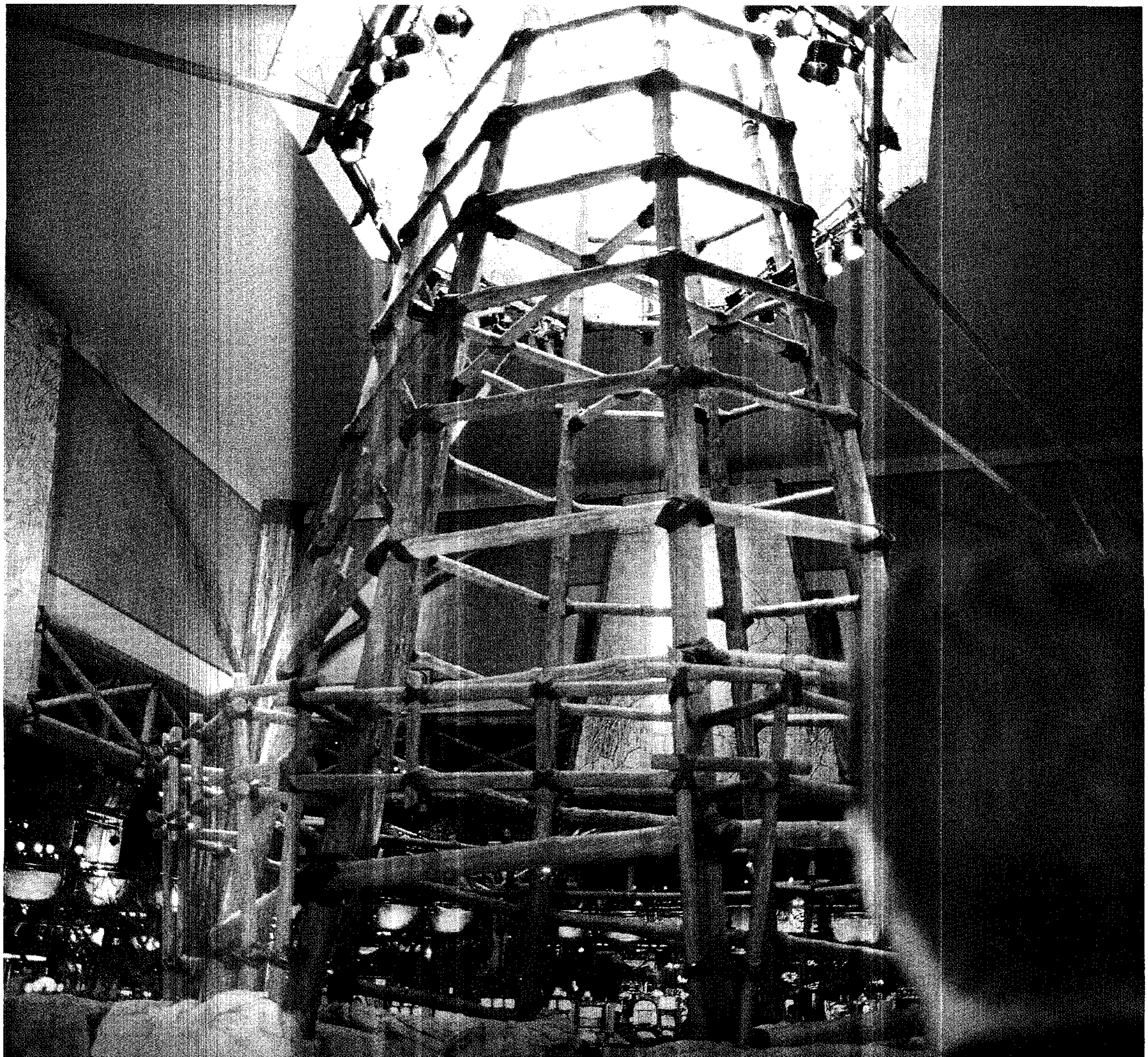
Keys of Sea

Hunting tarpon with a fly rod in the Florida Keys

There are few fly-roddable fish more challenging or rewarding than the bonefish, permit, and tarpon that cruise the white-coral flats of the Florida Keys. Allan Finkelman, formerly one of New York's most successful commercial photographers, took his string of tournament championships and turned them into a career as one of the most knowledgeable guides in the Upper Keys. Is this a good place to be? Look at it this way: Ted Williams retired here so that he could be in on the best fishing in the world. Finkelman has a broad knowledge of flats, tides, and winds so that you fish the right spots at the right time. Unlike many other Keys guides, he rarely eviscerates his clients for character flaws or angling imperfections. He also knows Bordeaux wines and will fill in fishless moments with passionate descriptions of fine old reds. PETER KAMINSKY

DETAILS Allan Finkelman, 305-852-5233 or captal@keysguide.com ($375 per day). Stay at Cheeca Lodge in Islamorada, 800-327-2888 (doubles start at $475). Make a reservation at Pierre's Restaurant at Morada Bay, 305-664-3225. Prime time for tarpon is late April to July; for bones and permit, all year.

Photograph courtesy of Mayflower Inn.



The average distance from one "Wow, look at that," to the next "Wow, look at that": 4 feet.

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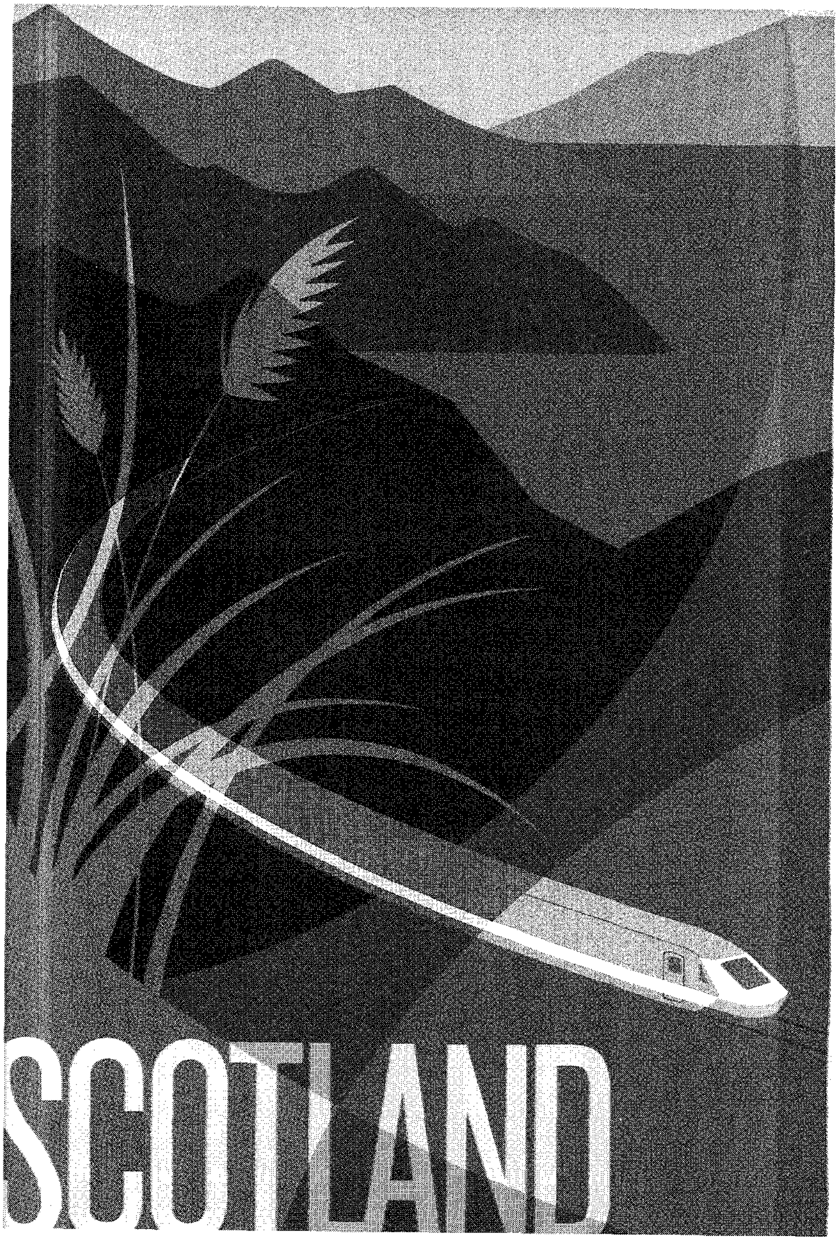
Highland Swing

A luxe train trip through Scotland

Received wisdom dictates that the only proper way to explore the Scottish Highlands is by car. But negotiating twisting country roads on the left side (while driving on the right side of the car) sounds a lot like work—and then there are the sheep, which tend to appear in the middle of the road without warning. It's so much easier to enjoy Scotland's unspoiled countryside aboard a luxury train. The Royal Scotsman rolls along at a leisurely 40 to 50 miles per hour, allowing its 36 pampered passengers to absorb the dramatic views from the comfort of mahogany-paneled cars while listening to bagpipes and indulging in traditional Scottish fare. Two-night journeys, which cost $2,450 per person including meals, begin and end in Edinburgh and offer daytime excursions to historic castles, whiskey distilleries, and cashmere mills. The train is stationary at night, and each sleeping cabin has its own bathroom, complete with fluffy, heated towels. Remember to pack something for the formal dinner on the second night: Some of your companions will be wearing their best kilts. TARA MANDY

DETAILS The Royal Scotsman, 44-0-131-555-1344 (runs from April through November).



Desert Duds

For the vintage-clothes shopper, Las Vegas is anything but a long shot

Blackjack addicts and all-you-can-eat-buffet lovers flock to Las Vegas for the obvious reasons. A lesser-known incentive for making the trip is the vintage-clothes shopping—and we're not talking old showgirl headgear. Pro shoppers Cynthia Rowley and Ilene Rosenzweig, co-authors of *Swell: A Girl's Guide to the Good Life*, go there to score everything from crocheted halter tops that Cher would die for to yellow leather car coats. A cab to Charleston Boulevard and its cluster of vintage boutiques is about a $15 ride from the Strip. (In true *Swell*-girl style, they suggest "duking" the driver so he'll wait for you while you shop.) Buffalo Exchange is a buy-sell-and-trade operation with new and old items like fifties dresses, Western gear, even vintage furs. Retro Vintage Couture stocks thirties to eighties labels like Courrèges, Pucci, and Gucci, and fifties Lilianne fitted jackets. (The costume crew for *The Mexican* were patrons.) Valentino's Zootsuit Connection specializes in men's get-ups from the thirties and forties. Savers, a thrift department store, has four Vegas locations. To show off your outfits, Rowley and Rosenzweig recommend dinner at Picasso in the Bellagio, followed by a drink at Peppermills Lounge. For vintage—i.e., real fifties, not retro—accommodations, the La Concha motel next door, with its blowsy bleached blonde behind the bar, feels straight out of a David Lynch movie, but if that's too funky for you, there's always the Bellagio, isn't there? SARAH BERNARD

DETAILS Retro Vintage Couture, 702-877-8989; Buffalo Exchange, 702-791-3960; Savers, 702-474-4773; Valentino's Zootsuit Connection, 702-383-9555; Picasso at the Bellagio, 702-693-7223; La Concha, 702-735-1255 (rooms are $48 Sunday to Thursday, $68 on weekends); Peppermills, 702-735-7635; Bellagio, 888-987-3456 (rooms start at $159).

Illustration by John Pirman.

40

A Little Italy

Conquering Rome in a day . . . or three

The jubilee is over, and the crowds of pilgrims have subsided, but the cleanups and restorations that swept through Rome in preparation for the holy year are still freshly in place. And the euro is still a bargain. (It's as if Gucci, Valentino, and Armani were all throwing 20 percent-off sales.) So book a room at Sole al Pantheon—the city's oldest hotel—and request a view of the Pantheon. In the morning, conquer jet lag with the ethereal cappuccino at the nearby Cafe Sant Eustache. Then go to Biciroma in the Piazza San Lorenzo and rent a moped—the best way to squeeze the maximum amount of art, archaeology, and shopping into a short stay. Spend part of Saturday on the steps of the ancient Capitoline hill watching the never-ending parade of bridal parties (who ever said bridesmaids are supposed to be dowdy?), lunch alfresco in Trastevere, and get to the top of the Castel Sant'Angelo in time for a sunset view of the skyline. For dinner, make reservations at Bucatino or Checchino dal 1887 in Testaccio. Or, if you're still shopping, walk to Beltramme Fiaschetteria on the Via della Croce near the Spanish Steps. Later, if you returned your motorino without a scratch, reward yourself with a gelato from Giolitti. MICHAEL STEELE

DETAILS Sole al Pantheon, 39-06-678-0441 (doubles start at $289); Sant Eustachio, 39-06-686-1309; Biciroma, 39-06-686-4604; Bucatino, 39-06-574-6886; Checchino dal 1887, 39-06-574-3816; Giolitti, 06-69-91-243.

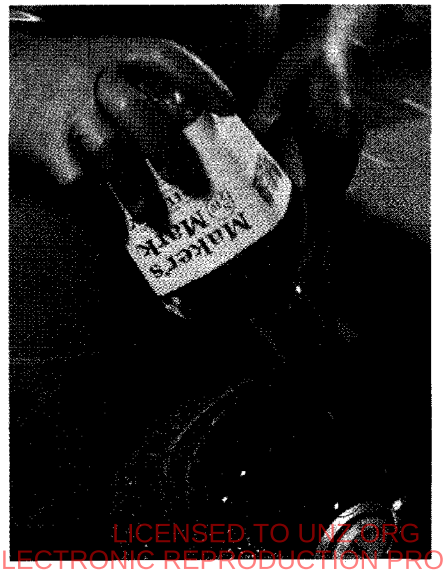
41

Monster Mash

Whiskey-a-go-go: Bourbon tasting in Kentucky

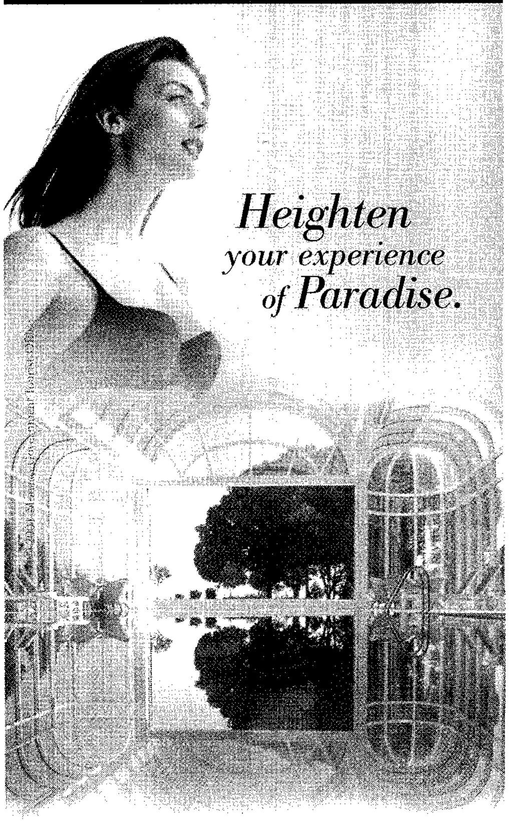
Sipping Chardonnay in Napa or Pinot Noir in Sonoma is fine for a while, but for some real drinkin', try a bourbon-tasting tour of Kentucky. Fly to Louisville, rent a car, and grab a sandwich from the Blue Dog Bakery for the scenic drive (through some of the most magnificent horse farms in the Bluegrass State) to the Maker's Mark distillery in Loretto to see how Bill Samuels, a sixth-generation distiller, makes one of the tastiest small-batch bourbons. You'll have to wait for a sip of the stuff—the distillery doesn't have a liquor license—but be sure to stick your finger in the fermenting mash for a legal taste and don't pass up the opportunity to dip your own bottle in the signature red wax. If there's time, check out the Labrot & Graham distillery in Versailles, the first official bourbon distillery in Kentucky, built in 1812. Afterward, head to the restored Seelbach Hotel in Louisville, where the bartender presides over one of the world's largest selections of bourbon, including some one-of-a-kind single-barrel whiskeys. Dine on shrimp and grits accompanied by live jazz at Jack Frye's on Bardstown Road in Louisville. A little foggy the next morning? Biscuits and gravy from Lynn's Paradise Café are a sure cure. KENNY LAO

DETAILS Blue Dog Bakery, 502-899-9800; Maker's Mark Distillery, 270-865-2099 or www.makersmark.com; Labrot & Graham Distillery, 859-879-1812; Seelbach Hilton Hotel, 502-585-3200 (rooms start at $129); Jack Frye's, 502-452-9244; Lynn's Paradise Café, 502-583-EGGS. Continental, 800-525-0280, flies nonstop from Newark to Louisville. For general information, visit www.kentuckytourism.com.



Photograph by Philip Gould/Corbis.

Monaco



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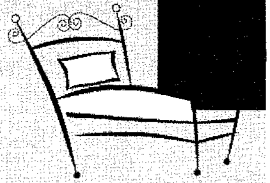
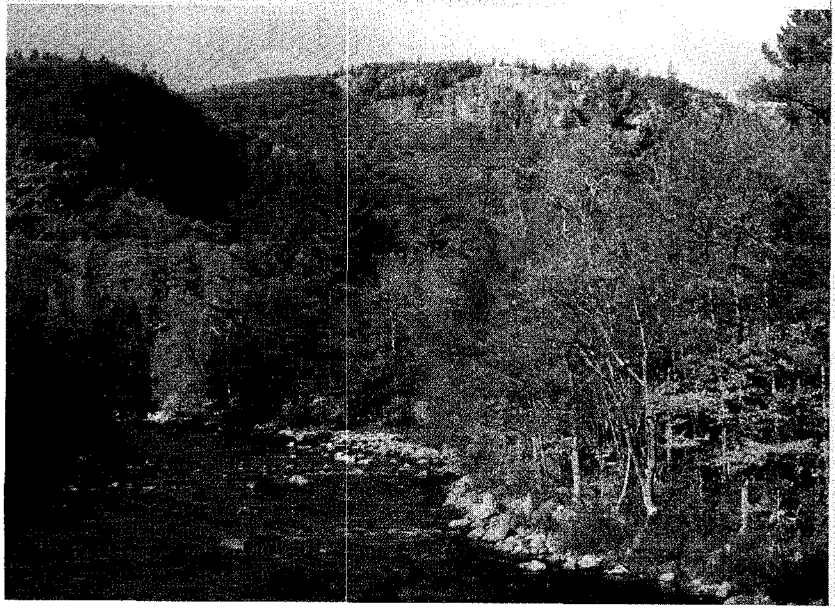


42

Stop and shop in New Hampshire

If bargain hunting is as close as you come to a sport but the special person in your life isn't happy until he or she is hiking, biking, golfing, fishing, canoeing, or cross-country skiing, then Mt. Washington Valley is your kind of place, and the Cabernet Inn is your kind of bed-and-breakfast. You'll find beautifully decorated rooms, super breakfasts, inviting common areas for relaxing, and award-winning gardens. Best of all are the enthusiastic and hands-on innkeepers, Debbie and Rich Howard; they'll guide shopaholics to the more than 250 outlet stores nearby. The Kancamagus Scenic Highway (Route 112) from Conway through the White Mountain National Forest (one of America's most beautiful roads) leads to inviting hiking trails (many just a half-mile long) that go from the highway past rocky gorges and tumbling waterfalls to scenic mountain overlooks. And if it's a clear day, ascend Mt. Washington, the highest peak in New England, via snow coach, rail, or car. Miles of trails await cross-country skiers, and when it's time to refuel, you'll find plenty of good restaurants. Horsefeathers is great for a quick bite, and Bellini's Ristorante Italiano and Shalimar of India are our favorites for more serious dining. SANDY SOULE

DETAILS The Cabernet Inn, 800-866-4704 or www.cabernetinn.com (doubles start at $79 in the spring, $139 in the fall); Horsefeathers, 603-356-6862; Bellini's Ristorante Italiano, 603-356-7000; Shalimar of India, 603-356-0123.



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The personal touch in Amagansett

Gary Kalfin wants to get to know you. When you call to reserve one of his thirteen comfy cottages, the owner of Gansett Green Manor will chat you up and try to put you in the one that best suits your tastes—maybe the Santa Fe Room, the Hampton Classic Horse Studio, or the Chinese Hidden Garden Suite, which has a private garden, pond, patio, and barbecue. Each cottage is decorated in its own distinctive style. (One regular loved a Tiffany piece so much, Kalfin sent it to her for her birthday a few months after her stay.) Gansett Green is also ultra-family-friendly. High chairs, baby monitors, cribs, babysitters—not a problem. For the grown-up guests, the Manor provides parking permits for the town beaches, towels, umbrellas, beach chairs, and passes to a gym and tennis club. Even pets are welcome. The cottages are set back on two landscaped acres, but Gansett Green is still within walking distance of shops, restaurants, and nightspots like Stephen Talkhouse. SUSAN AVERY

DETAILS *Gansett Green Manor, 631-267-3133 or www.gansettgreenmanor.com* (cottages start at $200).

Timeless simplicity in Maine

Tension melts away as you board the mailboat to Isle au Haut, one of the granite islands of Penobscot Bay. Soon, you spy the slender lighthouse tower at Robinson Point, built in 1907. When you disembark at their private landing, longtime owners Jeff and Judi Burke will welcome you to the Keeper's House inn. The five guest rooms are simply furnished with period antiques and lace curtains, and are lit only by the sun during the daytime and soft candlelight at night. Fueled with bag lunches (how does Maine crabmeat-salad sandwiches on homemade honey-wheat bread sound?), guests can borrow bikes for a ride to the village, take a dip in the local swimming pond, or hike in Acadia National Park. In the evening, guests convene in the candlelit dining room for Maine salmon and home-baked fruit pie. Dramatic sunsets are the evening entertainment, punctuated by the blinking of the light tower. S.S.

DETAILS The Keeper's House, 207-367-2261 or www.keepershouse.com (doubles start at $294, including three meals daily; open May 15 through October; BYOB). No phone, no electricity, but it does have hot water!

Photograph by Robert Holmes/Corbis. Illustration by Rob Blackard.

Patriot Games

Time-traveling in Boston

Boston, cradle of my cluelessness: I lived there for six feckless years during my salad days (listen, it's a college town—lots of people lived there for six feckless years during their salad days). On my rare return trips, I've struggled to update and refine an experience that, in misty hindsight, seems to have revolved primarily around grinders, gin, and late sets by Talking Heads at the Paradise Club. But it's amazing what a couple of days in a spacious, elegant room overlooking the Boston Athenaeum can do to make you feel like a grown-up. That room was, and is, at Fifteen Beacon, a small, chic new hotel just off the Common. The place is unstuffy but first-rate. Fifteen Beacon's French-American restaurant, the Federalist (which has a superb wine list), served us a delicious tasting menu late one night that could have gone on agreeably for many more hours than it actually did. And the meticulously designed rooms want for nothing. We tore ourselves away from our push-button fireplace long enough to stroll Newbury Street; take in the Gardner Museum; dine messily with friends at the Summer Shack, an enormous new lobster hall in Cambridge; and revisit old haunts like the bookstores Brattle and Victor Hugo. Of course, the history Boston is steeped in transcends the personal, and a snowy walk through nearby Beacon Hill worked its customary eighteenth-century magic ("Seriously, why can't I open a smithy?"). In fact, only the obligations represented by a return ticket on Amtrak prevented me from spending the rest of the weekend trying on breeches and pricing muskets. GEORGE KALOGERAKIS

DETAILS Fifteen Beacon, 617-670-1500 or www.15beacon.com (doubles start at $395); the Federalist, 617-670-2515; Isabella Stewart Gardner Museum, 617-566-1401; Summer Shack, 617-520-9500.

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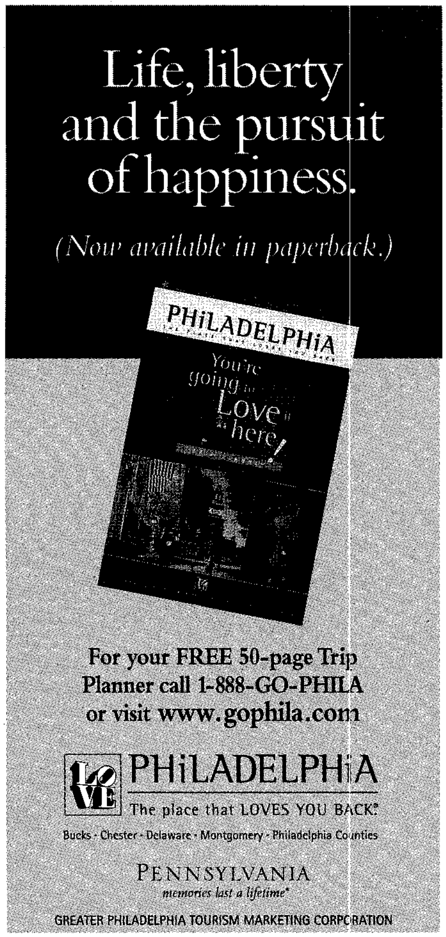

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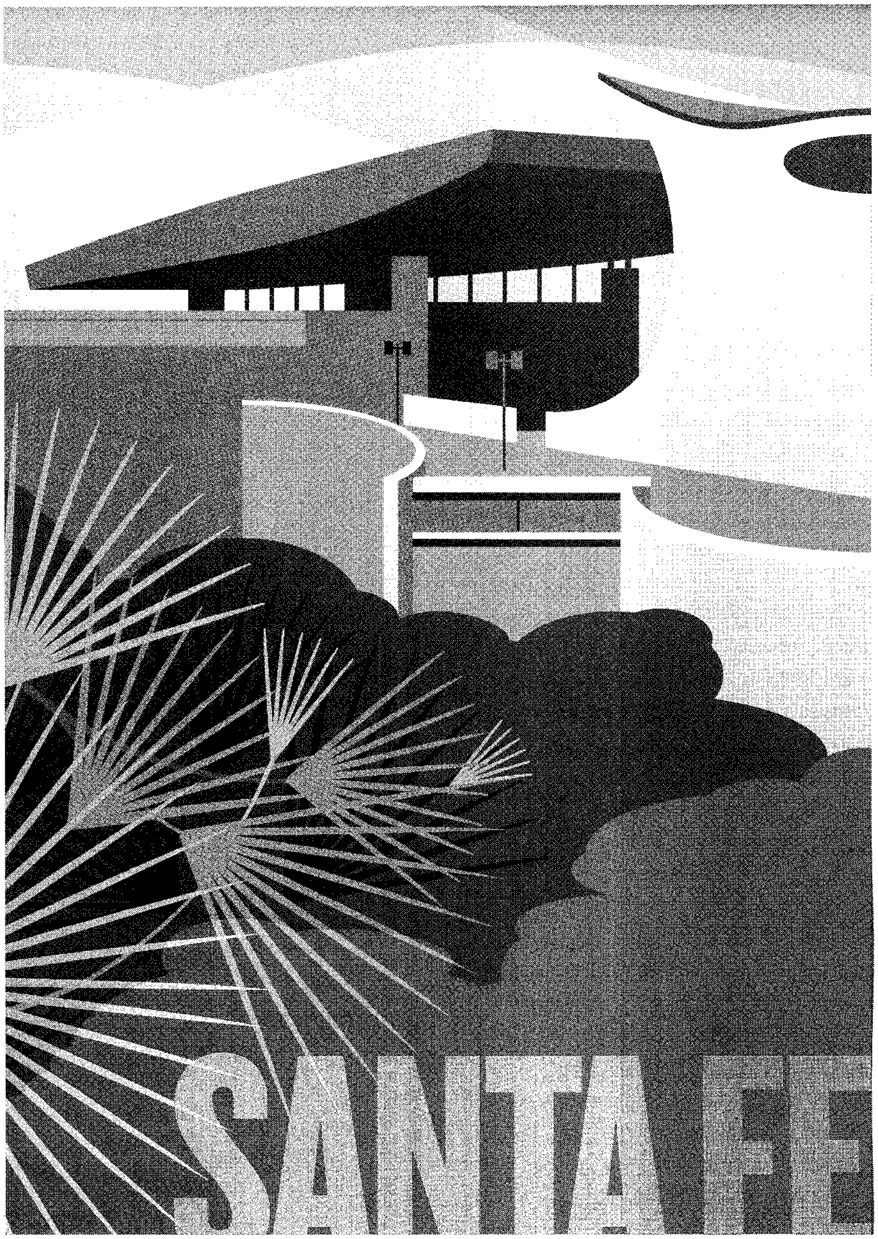

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Desert Song

A night of open-air opera in Santa Fe

Seasoned fans of the legendary Santa Fe Opera know to come prepared: lawn chairs and pasta salad for the wait until dusk, blankets for the approaching desert night, and ponchos for the rain that occasionally blows in under the suspended roof. Now you must also brace yourself for new general director Richard Gaddes's ambitious program—including, this summer, Mozart's *Mitridate*, Strauss's *The Egyptian Helen*, and Alban Berg's *Wozzeck*. After a night of arias, retire to the mountains, where Japanese spa treatments and suites with private courtyards await at Ten Thousand Waves. If you're ready to brave the downtown crowds—especially dense during weekends like Indian Market (August 18–19) and the Santa Fe Fiesta (September 1–9)—the Georgia O'Keeffe Museum and tasty new restaurants like Coyote Cafe, Santacafé, and Pasqual's are just minutes away. Finally, no visit can be complete without a trip on the Friday-night gallery circuit. Riva Yares, Gerald Peters, and LewAllen Contemporary Galleries are consistently excellent, but you'll have the best time just following the crowd to the art openings and bars along Canyon Road. JADA YUAN

DETAILS Santa Fe Opera, www.santafeopera.org; Ten Thousand Waves, 505-982-9304 (rooms start at $185); Coyote Cafe, 505-983-1615; Santacafé, 505-984-1788; Cafe Pasqual's, 505-983-9340; gallery listings, see Pasatiempo in Friday Santa Fe *New Mexican*.

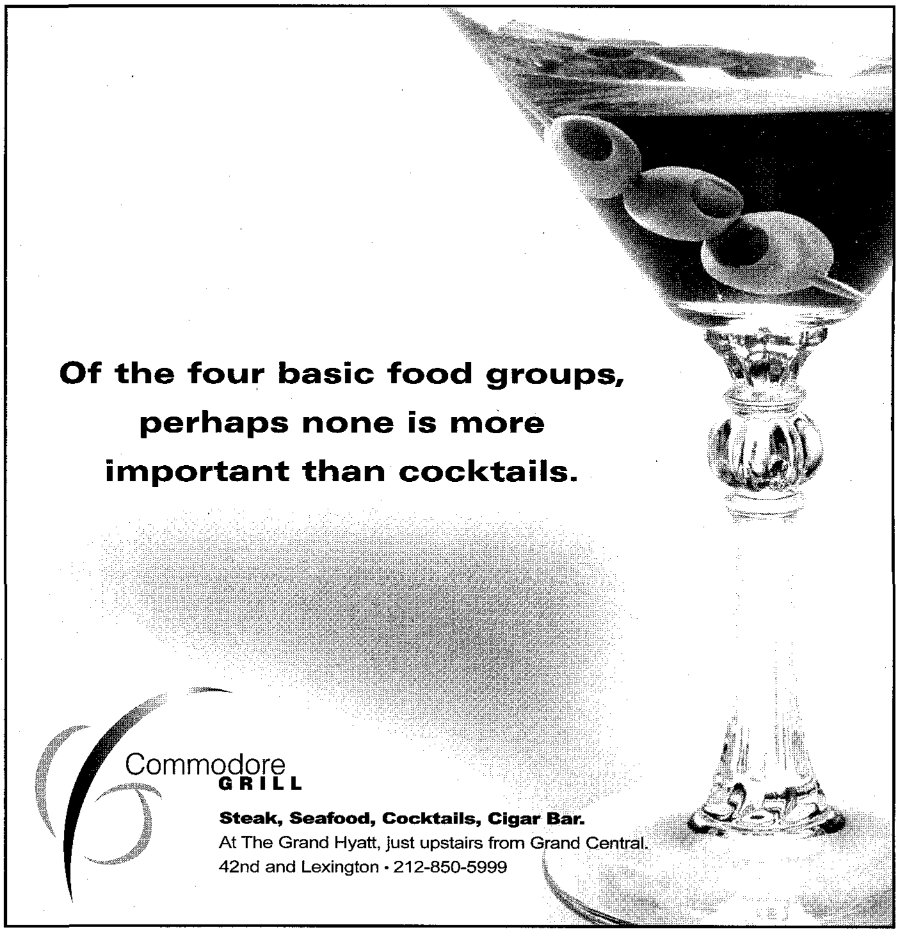
Illustration by John Pirman. Photograph courtesy of Boca Raton Resort & Club.

Restored To Life

Boca Raton isn't just for your grandma anymore

If Miami is just a little too overheated for the Florida weekend of your dreams, and Palm Beach has a few too many froggy pants for your taste, the $120 million renovation of the Boca Raton Resort & Club may have turned it into the ideal middle ground. An imposing pink structure built in the twenties, the Boca has five pools, biking and jogging trails, 30 clay tennis courts, two eighteen-hole golf courses and a Jack Nicklaus golf school, plus classes in boating, boxing, and yoga. There's a separate club with a half-mile of private beach and cabanas, accessible by hotel bus or boat. And the most significant sign that Boca is no longer worth visiting only if your grandparents have a condo there is the arrival of some serious new restaurants, including Drew Nieporent's Lucca, a Nick's Fishmarket, and the gourmet 27 Ocean Blue, complete with wraparound ocean view from the top of the Tower building. You'll never have to leave the resort, though die-hard shoppers may not be able to resist an outing to Boca Town Center mall, and new off-campus dining spots like Zemi's, Gigi's, and Morton's are also worth going AWOL for. BETH LANDMAN KEIL

DETAILS Boca Raton Resort & Club, 800-327-0101 or www.bocaresort.com (rates start at $260 per person).



Of the four basic food groups, perhaps none is more important than cocktails.

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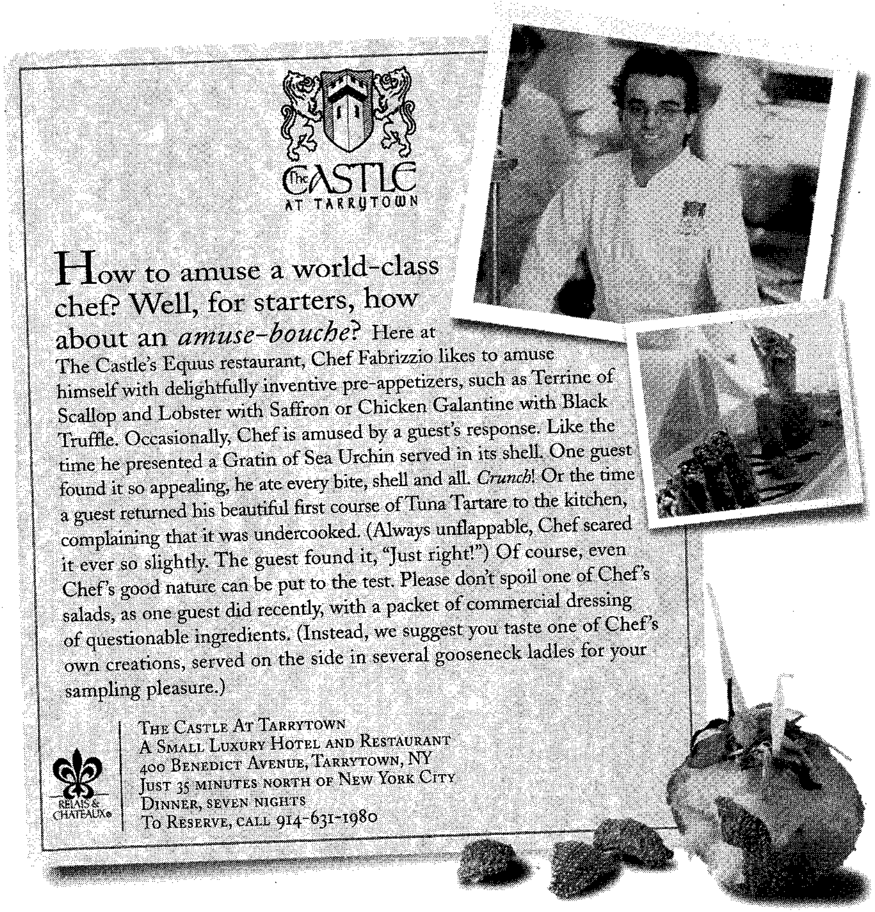

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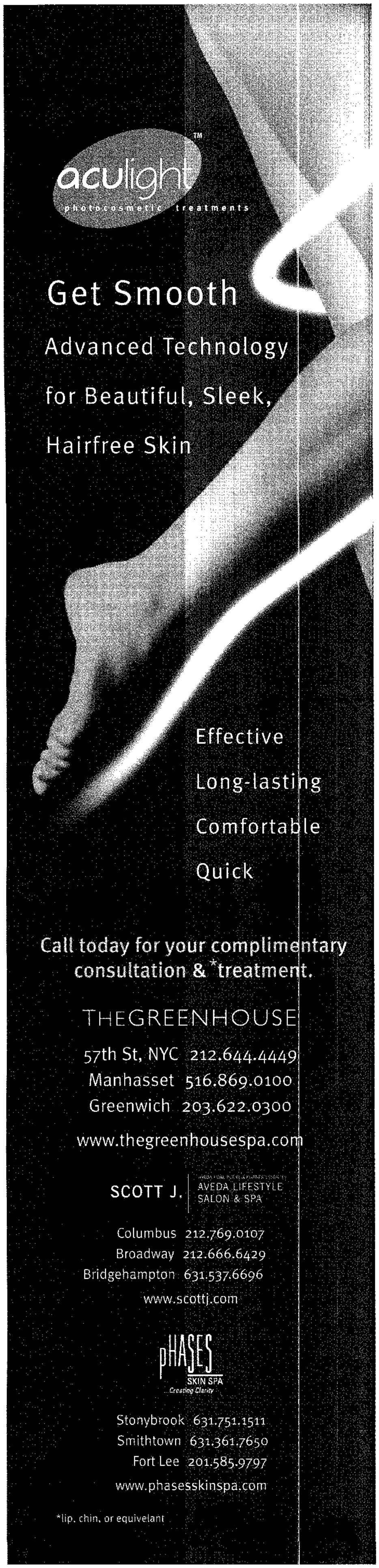
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Southern Comfort

Ride the blues highway down the Mississippi Delta

It's been said many times that the Mississippi Delta begins in the lobby of the Peabody Memphis hotel. This historic haunt of Delta planters and boozy novelists is the perfect base for day trips throughout this storied pocket of the Deep South. Drive an hour south on Highway 61 to Clarksdale, Mississippi, home of the Delta Blues Museum, which provides maps to blues landmarks throughout the state. Early fall is the best time of year to catch a blues festival (the King Biscuit Blues Festival in Helena, Arkansas, is the first weekend in October, and Greenville's rollicking Mississippi Delta Blues Festival is in mid-September). Finding a nice restaurant among the cotton gins might seem as hard as tracking down the Soggy Bottom Boys, but actor Morgan Freeman recently opened the surprisingly chic Madidi in downtown Clarksdale. Twenty minutes north, in Dundee, is Uncle Henry's Place, a fine Louisiana Creole restaurant located in the old Moon Lake Casino, made famous by Tennessee Williams. HUNTER KENNEDY

DETAILS The Delta Blues Museum, 662-627-6820; King Biscuit Blues Festival, 870-338-8798; Delta Blues & Heritage Festival, 888-812-5837; Madidi, 662-627-7770; Uncle Henry's Place, 662-337-2757; Peabody Hotel, 800-peabody or www.peabody-memphis.com (rooms start at $190).

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Ace of Clubs

Take a drive in the country in Pinehurst, North Carolina.

The North Carolina golf town of Pinehurst is a riot of colors: blooming dogwoods, towering pines, blazing azaleas, and, yes, eye-searing plaid pants. Book a package at the town's namesake, the Pinehurst Resort, which has hosted numerous PGA tournaments, including the U.S. Open, on its No. 2 course (designed by Donald Ross and ranked sixth in the world by *Golf* magazine). With more than 40 golf courses in the surrounding county, you're bound to find at least one hole that you can't blame for your bogey. Squeeze in as many rounds as possible on the challenging Pine Needles and Talamore, as well as Pinehurst's No. 6 and No. 7. Golf widows (or widowers) can drive to nearby Seagrove, to meet the region's renowned potters and buy pieces sold out of wooden backyard sheds. And everyone should wander through the shaded, twisting streets in the heart of the village. Stop in for a fresh orangeade or a thick milkshake at the Pinehurst Sundry, an intimate, Old South soda fountain. For more substantial refreshment, try the authentic southern fish fry at Mama's Kitchen in nearby Vass, where you can tuck into steaming hush puppies and popcorn shrimp. LOGAN HILL

DETAILS Pinehurst Resort, 800-487-4653 or www.pinehurst.com (three-night packages start at $926 and include a daily round of golf, accommodations, breakfast, and dinner); Pine Needles, 910-692-7111 ($105–$145); Talamore, 800-LLAMA92 ($49–$112); Pinehurst Sundry, 910-295-3193; Mama's Kitchen, 910-245-7178.

Photograph by William Allard/NGS Image Collection.

Hippie Hooray

Woodstock doesn't have to mean sleeping in a VW

Don't be surprised when you see billboards written in Hebrew and black-cloaked Hasidim thumbing rides alongside the road during your two-hour drive up to White Lake. Much of the former Borscht Belt, including the old bungalow colonies and a site of Daytop Village, has been colonized by the Orthodox community. But this unspoiled neck of Sullivan County still attracts secular city folk to B&B hideaways like the Bradstan Country Hotel. Owners Scott Samuelson and Eddie Dudek, former Manhattan chorus boys, opened it in 1991 on the site of a century-old inn. There are five rooms, each with private bath, and three cottages with kitchens. Sunday evenings in the summer bring top-flight performers from the city for a "cabaret night." During the day, you can visit the Apple Pond Farming Center, a solar-powered organic farm; bet on the ponies at Monticello Raceway; or go antiquing at Memories in Parksville. Lunch at Ted's in Jeffersonville, a seemingly nondescript diner that offers, believe it or not, a choice of Turkish, French, Greek, Italian, and Chinese cuisines. Before you head back, throw on your old tie-dyes and stop by the Woodstock Museum inside Vassmer's General Store in Kauneonga Lake. You can almost hear Wavy Gravy scream hoarsely, "We must be in fuckin' heaven, man!" No, just White Lake.

JON KALFUS

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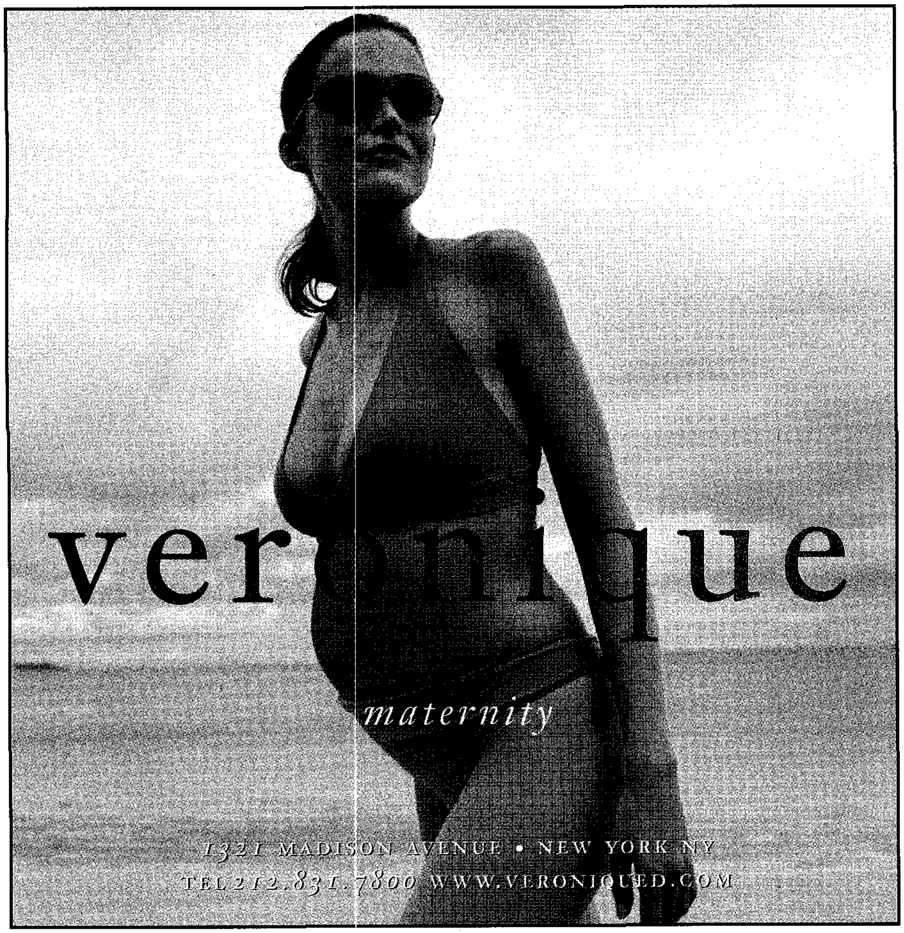
For much of the last century, New Haven was a storied birthing place for Broadway shows (1943: *Oklahoma!*). In the mid-sixties, however, two nonprofit companies emerged that *didn't* have New York on their minds: the Long Wharf Theatre, in 1965, and, a year later, the Yale Repertory Theatre. Of course, New York still took notice; Yale gave us Wendy Wasserstein, Christopher Durang, Paul Newman, and Sigourney Weaver, just for starters; the Long Wharf gave Amanda Peet and John Lithgow their first big breaks and staged the premiere of Margaret Edson's Pulitzer winner and current HBO offering, *Wit*. These days, you can also strike performance gold at the Yale Cabaret, a tiny, underground haunt where the next David Duchovny, Frances McDormand, or Meryl Streep may be singing on your table—or serving you a cup of green-tea ice cream. Before you feed your theater jones, check in at the Three Chimneys Inn, a nineteenth-century mansion turned bed-and-breakfast, where each room has a canopy or four-poster bed and complimentary port and sherry. Then grab empanadas and seviche at the nuevo-Latino hot spot Roomba, or hit Wooster Street—New Haven's little Italy—to settle the age-old debate of whether Sally's or Pepe's makes America's best brick-oven pizza. JADA YUAN

DETAILS Long Wharf Theatre, 800-782-8497; Yale Repertory Theatre, 203-432-1234; Three Chimneys Inn, 800-443-1554 (rooms are $180; ask for No. 14 or No. 32); Roomba, 203-562-7666; Sally's, 203-624-5271; Pepe's, 203-865-5762. For information on Yale facilities and events, go to www.yale.edu.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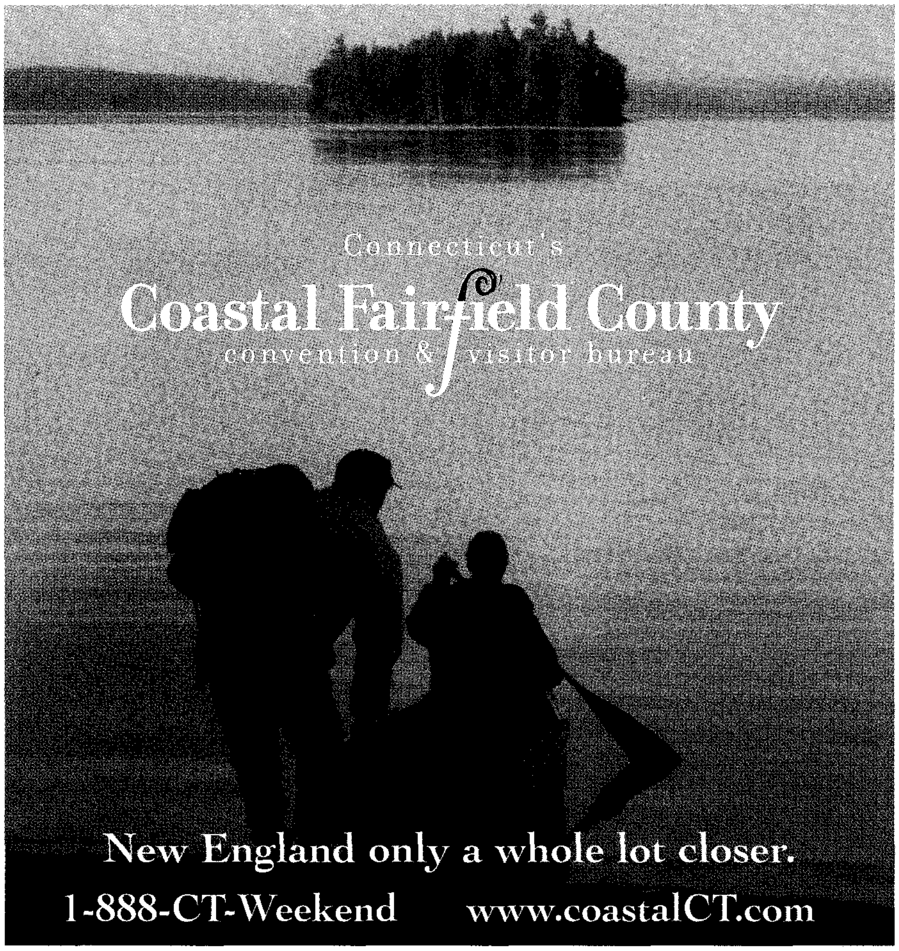
Island Time

A Jamaica inn that lives up to the laid-back myth

The terminally dreamy and subdued Jamaica of legend is not a real place; it's a state of mind. But Jake's, in a fishing village called Treasure Beach, comes closer than most resorts to capturing that elusive spirit, perhaps because the people who run it are connected to some of Jamaica's master myth-makers. Jake's is owned by Jason Henzell, whose father, Perry, directed *The Harder They Come.* The inn is marketed by music mogul Chris Blackwell's Island Outpost Group (Blackwell signed Bob Marley way back when). The resort is composed of twelve tin-roofed beach shacks, designed by Jason's mother with vaguely Moroccan touches (the one called Seapuss is the nicest—Bob Marley's former attorney was our upstairs neighbor there). Afternoons can be spent bike-riding along the town's rural back roads or motorboating on the Black River. Moonlighting fishermen navigate you down the narrow waterway, thick with mangroves and home to crocodiles that snap to attention for chunks of frozen chicken supplied by your guide. The vibe at Jake's—abetted by killer rum-based cocktails at night and fresh-roasted coffee in the morning—has drawn the likes of Joan Osborne, Lennox Lewis, and U2's Adam Clayton as well as photo teams from numerous fashion magazines. Be sure to have Jason arrange your transport to Little Ochie, a beachside restaurant in nearby Alligator Pond. Deeply spiced lobsters are cooked on open fires, and if you're lucky, the Ochie folks will blast some gospelized dub from their massive outdoor sound system. MICHAEL KAPLAN

DETAILS Jake's, 800-688-7678 or www.islandoutpost.com/jakes (rooms start at $95); Little Ochie, 876-965-4449. Jake's provides transportation from the Montego Bay airport.



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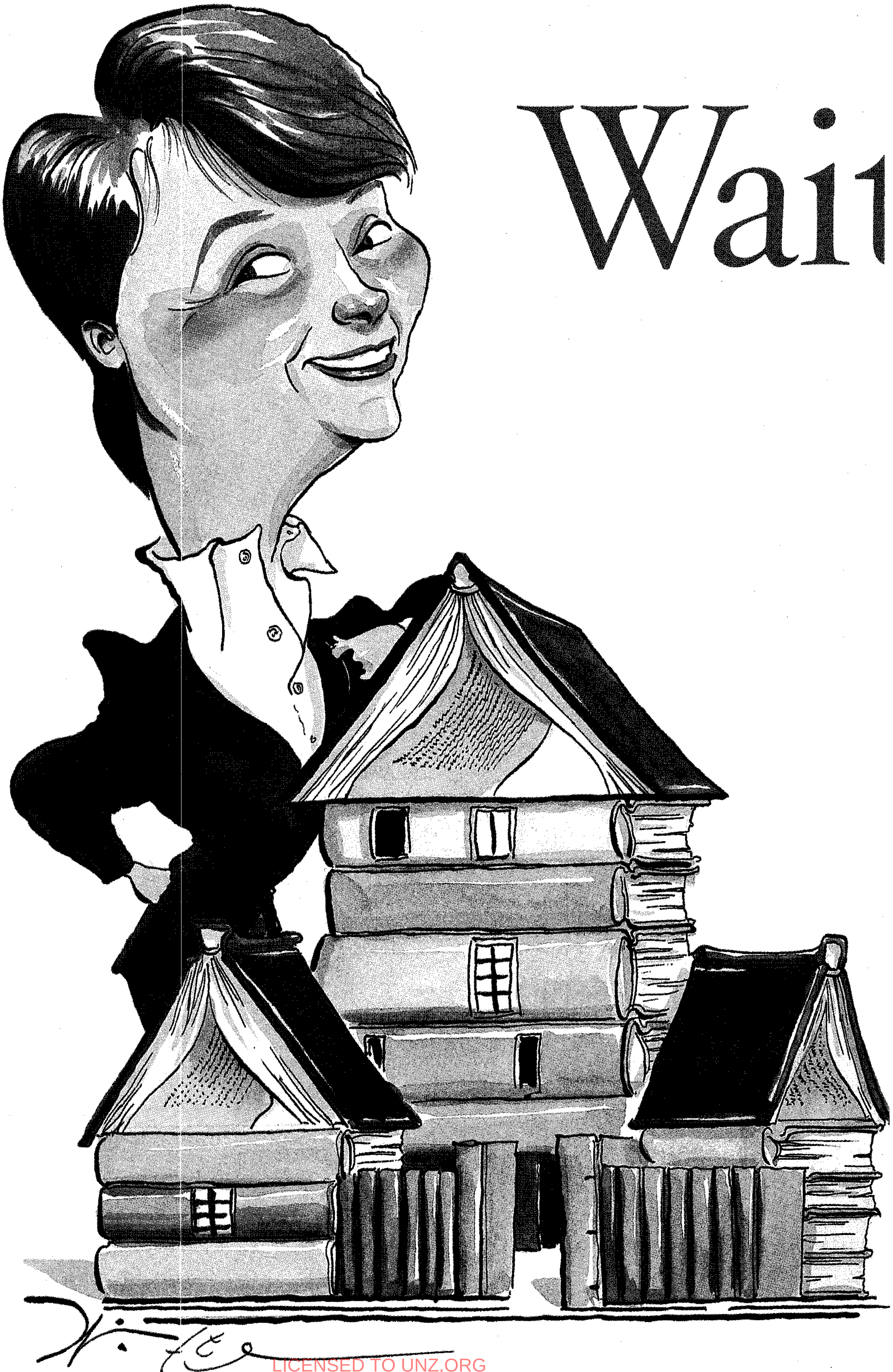


ing for Godoff

Who is Ann Godoff? At 30, the president of Random House was an aimless temp. At 40, she was quietly editing for the two biggest party boys in publishing. By 50, she'd beaten all comers to lead the most important imprint in the book business. How'd she do it? Well, she doesn't want to talk about it.

By Robert Kolker

She would rather be anywhere else but here, in the upstairs lounge at Patroon, chatting up Steven Brill, Mike Wallace, Walter Isaacson, Charlie Rose, and Steven Rattner. This kind of thing—a gathering of the media elite disguised as a book party for Ken Auletta's *World War 3.0*—is the part of the job that Ann Godoff, president of Random House, says she likes the least. It's not shyness as much as a suspicion: A crowded room, she once joked, presents the risk of being spurned in mid-conversation. • But nobody spurns her tonight, including the evening's prized, unexpected guest—attorney David Boies, who draws a crowd like he's Jennifer Lopez. "She's not shy, but she's *publicity*-shy," biographer Ron Chernow, one of her authors, once told me about her. "My experience writing about moguls is that they're the ones with the big egos, who have to dominate everyone in the room. But that's not my experience with Ann." • "William Shawn, Harry, Tina—these are people who were either larger than life or wanting to be larger than life," Daniel Menaker—a former *New Yorker* fiction editor under Shawn and Tina Brown, whom Godoff's predecessor, Harold Evans, lured to Random House—had explained to me. "Ann doesn't

ILLUSTRATION BY MICHAEL WITTE

want to do that." But doesn't refusing to be larger than life make you a little bit larger than life?

Menaker mulled it over a moment. "I think there's maybe a sense of mystery about her," he said. "It makes time with her seem more valuable because she has an air of privacy."

And when I finally introduce myself, letting her know what nice things her colleagues have had to say about her, Ann Godoff smiles and shrugs; then down comes the curtain.

"Well," she says, "I guess you won't have an angle for your story, then."

NO PUBLISHING COMPANY HAS transformed its identity more thoroughly and rapidly than Random House has under Ann Godoff. While her predecessor turned publishing's traditional rules on their ear—Evans's event-planning department came from Hollywood, and his mammoth book advances sometimes seemed to come from there, too—Godoff is a publishing lifer, best known for turning long-shot propositions like John Berendt's *Midnight in the Garden of Good and Evil* and Caleb Carr's *The Alienist* into runaway smashes. Under Evans, Random House saw explosive feats like Joe Klein's Anonymous turn and Colin Powell's book tour turned pre-presidential campaign. With Godoff in charge, the imprint's best-sellers are more in her vein: Arundhati Roy's *The God of Small Things,* Susan Orlean's *The Orchid Thief,* Zadie Smith's *White Teeth,* Adam Gopnik's *Paris to the Moon.*

For the house that Bennett Cerf built, many say, this new identity is welcome. "The difference is between Mr. Magoo and General Patton," one long-established star within Random House says. "Harry thought he was a character playing a publisher. She's the real deal."

Being serious has served Godoff well inside the company—particularly during the final act of her rise to the top of Random House. "The fact is that Ann was incredibly ambitious," one former editor says. "While Harry was giving breakfasts at Barneys, Ann was consolidating her power. She wanted that job, and she brilliantly positioned herself for it."

"She had to supplant a lot of very powerful people," Caleb Carr crows about Godoff's success. "Ann focuses on what's real, not who is at the parties. Taking over Random House—and I think that was her plan from the beginning—gave her a chance to do things on a really grand scale. It was a roll of the dice—it was, 'Listen, we're going to shake hands with the devil until we can change this place.' The ones she won over ended up sticking around. The ones she couldn't win over were kicked aside or upstairs. But effectively, Ann won."

And as older Random House editors lightened their workloads, Godoff centralized her authority. "In the early days, the editors at Random House were individual publishing fiefdoms who reported to a feudal lord," says Ed Victor, the American-expatriate agent in London who has sold books to Random House for almost three decades. "You didn't think of Random House so much as 'Do I sell this book to Joe Fox or Bob Loomis?' They were not a team. *Balkanized* was a very good word for it. Now when I think about that company, I think of Ann."

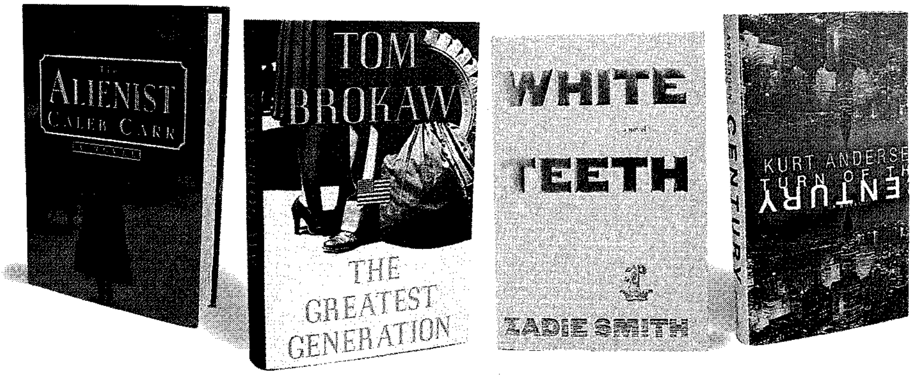
With the exception of last year's $3.3 million contract with Robert Rubin and the $4 million beauty contest with Knopf over Stephen L. Carter, Ann Godoff's Random House has been tempted by fewer seemingly excessive deals. (The celebrity and celebrity-politician franchise now seems more the property of Talk Miramax Books, which just snapped up Madeleine Albright and Rudy Giuliani.) And yet last year, the imprint known as "little Random" that Godoff controls had nineteen best-sellers—a lifetime record for the group, and two more than what Evans says he did in his best year.

Of course, there is some debate about whether the ship is run tighter under Godoff or she is simply getting better support from Bertelsmann, the German conglomerate that bought Random House a few months after Evans left. Many of Evans's accomplishments—like instinctively deciding to order a 200,000-copy reprint of *Midnight*—can't be denied. And many of Godoff's marketing efforts have echoed his own: launching John McCain's memoir just in time for the presidential race; publicizing a 100 Best Novels of the Century list for the Modern Library (initially an Evans idea); getting Tom Brokaw to shill for *The Greatest Generation* on NBC's airtime. "The notion that Random House did not make a profit in the nineties is nonsense," Evans proclaims. "In one very good year, my recollection is we made 11 percent profit."

Evans admittedly uses some interesting math to arrive at that figure—including the Random House books published in paperback under the Vintage banner. Godoff doesn't have to do that, because she recently received the backing to start her own paperback imprint. "I'm happy," Evans continues, "that Ann has got from new management what we failed to get."

"In the early days, the edito

"*Balkanized* was a very good word. Now when I thin



THE NEW LOWER PROFILE IS BY DESIGN. While Godoff may demur at being the public face of the company, she manages her image just as carefully as Evans promoted his. She wouldn't sit for interviews for this story, but she made it clear through her press department that she was happy to cooperate—just not to *participate.* So she gave her writers the go-ahead to speak to me while remaining silent herself. As it turned out, her writers confirmed her personal touch—a bedrock sincerity and gentle persuasion, particularly with high-maintenance authors who might think they're low-maintenance. "She's a publisher, fairy godmother, and shrink," says best-selling historian Amanda Foreman, author of *Georgiana:*

Duchess of Devonshire, “like a mix between a sergeant major and the teacher at school who really believes in you.”

“I don’t need endless hand-holding from an editor,” protests Jeffrey Toobin, whose Clinton-scandal tome *A Vast Conspiracy* Godoff edited personally. “And Ann’s not fuzzy-wuzzy. She has a wonderful conspiratorial style, especially on the telephone. You have this feeling that everything she’s telling you is a big secret, which makes you feel special and taken care of. It’s fun. I think at least as far as I’m concerned, she sized up what kind of person I was and what my needs were, and she gave them to me.”

“I can’t imagine being better handled,” says Kurt Andersen, whose novel, *Turn of the Century,* Godoff edited. “I had an epilogue originally, when I turned in the manuscript. Ann didn’t say this, but I would say it wrapped things up too neatly and tidily. All her other suggestions were ‘You might want to think about this or that.’ The one absolute thing she said was ‘Get rid of that epilogue.’ And she was right.”

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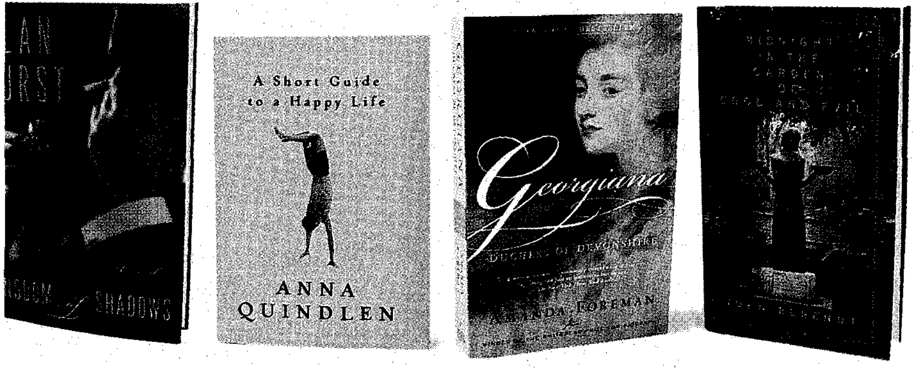
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MIDNIGHT IN THE GARDEN OF GOOD AND EVIL

“Ann called me and told me that S. I. Newhouse had suggested doing a bio of John D. Rockefeller and named me as a possible author,” remembers Ron Chernow. “I told her I thought it was an *atrocious* idea—that John D. Rockefeller was a cold, mean, wooden person and that there wasn’t much more to say about him. She was in a very ticklish position. Here her boss for the first time in my knowledge had suggested a book and possible author, and here I was rejecting it. It was interesting: She said to me, ‘Go out and explore the idea, and if you still think it’s a bad idea, fine, I’ll deal with that.’ ” *Titan* lingered for sixteen weeks on the *Times* best-seller list.

“She laughed at my jokes, which is all that an author wants,” says Adam Gopnik. “Ann sent me two dummy book covers—the one I wanted, and one that she came up with. Ann thought that if we had a cover designed, it would help me understand exactly what the book should be. I had been an art critic, and I thought I knew what I wanted. But my wife and I opened the envelope, and instantly we knew that hers was the one. It was a graceful way of getting what she wanted.”

IT TOOK ANN GODOFF UNTIL SHE reached the age of 30 to discover her life’s calling—in the unlikely oasis of a publishing temp job. Her life until that moment had some fantastic locations and great guest stars but no central theme. Her father worked in the record business and moved her, her brother, and her mother from 89th Street and Park Avenue to Beverly Hills. She went to Beverly Hills High School in the sixties, walking the same halls as classmates Rob Reiner and Richard Dreyfuss. When her father died in 1965, the others moved back to New York, to the El Dorado on Central Park West. Ann attended Bennington for a time, then NYU film school, where a pre-*Mean Streets* Martin Scorsese taught one of her classes.

Some time after graduation, she enrolled in two different architecture programs—at City University and the Institute for Architecture and Urban Design—and supported herself as a writer for Dr. Joyce Brothers’s TV show, as a producer of TV commercials, and as a saleswoman, hawking Oldsmobiles at a West Side dealership. In 1980, she landed a part-time assignment at Simon & Schuster. She started typing mailing labels, then moved on to writing the letters that accompanied review copies of books, and eventually became an editor under the unrelentingly serious Alice Mayhew.

In 1987, she moved to Atlantic Monthly Press, home of some of publishing’s rock stars before they were superstars. Gary Fisketjon was there, as was Morgan Entrekin—the party-boy publisher immortalized by Jay McInerney—years before he published *Cold Mountain* and the Gospel According to Candace Bushnell. The place had a sense of great things about to happen: Think the Beatles in Hamburg, with Godoff most like George, the quiet one. “She was very serious and hardworking,” remembers Fisketjon, “and unlike the rest of us, she didn’t go out and snort coke every night.”

“She told me that Atlantic Monthly Press was the most she ever learned about publishing,” says Geoff Shandler, executive editor of Little, Brown, who worked at Random House in the nineties. As her confidence built, her ambition began to overgrow tiny Atlantic. In 1990, she jumped to Doubleday, only to jump back to Atlantic three weeks later. “Maybe coming from such a small house into such a big house was not what she was interested in,” muses Doubleday president Stephen Rubin, who had hired her and now is a friendly competitor with her within Bertelsmann. “Clearly, she got interested in it later.”

The following year, after Fisketjon had left for Knopf, Godoff came to Random House. Both Random House parent-company executive Alberto Vitale and Evans have claimed credit for bringing her in; in a sense, both are right. “I’d had lunch with both Alberto and Harry at different times and told them to hire her,” remembers agent Esther Newberg.

Godoff quickly developed a specialty in unlikely, quiet literary works. Her first hit was *The Alienist,* by Caleb Carr, an academic author whom Godoff brought to Random House from Atlantic and who had never tried a mass-market book before. “Nobody knew what the hell the title meant,” Carr recalls. “The whole sales force said, ‘We don’t know what this thing is. We don’t know if it’s a historical novel; we don’t know if it’s a murder mystery.’ They wanted me to change the name right up until it hit the stores. And I said to Ann, ‘You can’t rebreed the horse just as it’s at the gate.’ And she believed that, and she overrode everybody.”

Next came John Berendt, who chose Godoff after just one lunch meeting set up by his agent, Suzanne Gluck, who also happened to represent Carr. “That one-

Photographed by Liz Steger.

on-one is dazzling with Ann," Berendt says now. "Other editors had said that they loved the book, but in the course of conversation they raised the question of 'genre.' Ann just breezed right over it. She said the challenge—not the problem, but the challenge—is to get people to read it. She understood that it didn't need editing—it needed positioning."

Godoff also invoked her sister imprint, Knopf, in the meeting with Berendt. "She said, 'I see a narrow trim size and a Knopf cover,' " Berendt goes on. "It was heresy for a Random House editor to say that, because the two houses were in competition with each other." Today Chip Kidd, the famed Knopf book designer who does occasional work for little Random, says Godoff has "a much better design sense" than Evans ever did. "Some of the stuff I see coming out of there is amazing."

Random hearts: Knopf designer Chip Kidd, Ann Godoff, and Peter Osnos of PublicAffairs.

Armed with a talent for making authors feel important, Godoff began to make their books be important. She blazed a trail of best-sellers by untried authors, creating a potent tiny Random within little Random. In 1994, she had a hat trick: *Midnight*, *The Alienist*, and Nathan McCall's *Makes Me Wanna Holler* all sat on the *Times* best-seller list. She also edited Tina Rosenberg's Pulitzer Prize and National Book Award winner, *The Haunted Land*. "She has the gift of making people pay attention to them," says Adam Gopnik. "Like a good movie producer, she sees the one thing you have to protect to the death about a book. Her confidence about what's strong about a work gives you confidence."

On more than one occasion, Godoff used her graceful power of persuasion politically, inside Random House. In the wake of the O. J. Simpson trial, Random House published two different books: Lawrence Schiller and James Willwerth's *An American Tragedy* from Evans, and Jeffrey Toobin's *The Run of His Life* from Godoff. *An American Tragedy* was announced well after Toobin's book, taking Godoff and Toobin completely by surprise. Godoff used all her power in the marketing department to keep the book from upstaging Toobin's. "There was no 'This was for the good of Random House' coming from Ann," says an observer. "She had one client, and it was Jeffrey."

Observers saw just one other younger editor, Villard publisher David Rosenthal, whose ambition seemed as potent as Godoff's and who might have succeeded Harry Evans. Rosenthal had turned Villard into a powerhouse with Jon Krakauer's *Into the Wild* and *Into Thin Air* and his own O.J. book, Henry Beard's *O.J.'s Legal Pad*. Complicating matters was the fact that Annik La Farge, Godoff's companion, worked for Rosenthal at Villard.

"I think David was certainly a contender," says Steve Wasserman, the editor of the *L.A. Times Book Review* and a former Random House editor. "David's a very ambitious guy. He's a guy who had been an editor at *Rolling Stone*, full of beans, a great wit, voracious appetites, a man of the city."

And yet neither Rosenthal nor Godoff had the charisma of Evans. "David was a surprise to some people, too," says one former Random editor. "A lot of people didn't see David as a leader, given his personality, his abrasiveness. And yet if you found somebody who described Ann Godoff as warm and fuzzy, I'd like to hear it."

IN MAY 1997, ALBERTO VITALE NAMED Ann Godoff editor-in-chief of Random House, giving her the day-to-day reins of the imprint under Evans. The following Labor Day weekend, Rosenthal left Villard to head Simon & Schuster's flagship imprint, taking La Farge with him; the former internal rivals now inherited a long-standing feud between the two storied houses. "Once David left," says Wasserman, "I think Ann had the field to herself." By November, Evans had resigned, and Godoff assumed the top spot.

"She has the gift of making peopl
producer, she see

Some interpreted the changeover as a struggle—if not between Godoff and Evans, then certainly between Evans and Vitale, who had favored Godoff and had the ear of S. I. Newhouse. "Harry wasn't getting along with Alberto. They both wanted to control the place. The tension between them was horrible; you could just sense it," remembers Jason Epstein, the stalwart Random House editor who relinquished his administrative duties to Godoff when she became executive editor. "Si had no choice" but to let Evans go, Epstein says, "because Alberto was running the company."

Bertelsmann's 1998 purchase of Random House from Newhouse resulted in a Random House, Inc., that—because of a merger of two massive publishing entities—became twice as large as its closest publishing rival. In this new competitive sphere, Godoff inherited a little Random

Photographed by Brian Finke.

that was hamstrung, always at a disadvantage to Knopf.

“The irony of Random House, Inc., is that the Random House trade division is one of the smallest divisions within Random House,” says Peter Osnos, now at PublicAffairs. If Godoff has emerged as a sort of favorite child among the German ownership (which has begun to name all its book operations around the globe Random House), it’s because she’s taking aggressive steps to rebuild the imprint’s stature. “Ann is really taking a long-term view of growing the division,” says Peter Olson, Godoff’s boss at Random House, Inc.

The relationship with Olson is key. Bertelsmann’s book chief boasts about his decentralized, hands-off strategy in dealing with his division heads. But Olson and Godoff meet at least once a week and speak more often than that, and he’s grown to rely on her taste in books. On Godoff’s recommendation, he’s toted in his briefcase Andersen’s *Turn of the Century,* David Liss’s *A Conspiracy of Paper,* and Alan Furst’s *Kingdom of Shadows*—all Random House books by Random House authors. When Godoff lured Ivan Held to Random House to head the paperback division, she invited Held out to dinner with Olson at Follonico—the Chelsea publishing hangout—to “close the deal,” as she put it. Olson was only too happy to come along.

ay attention,” says Adam Gopnik. “Like a good movie
he one thing you have to protect to the death about a book.’

Olson is quick not to play favorites among his editors. “I’m on the phone several times a week with each of the division heads,” he says. But it’s hard to envision Sonny Mehta, Knopf’s publisher, asking Peter Olson out to dinner.

SALMAN RUSHDIE’S CHOICE WAS clear: When he made a deal with Godoff for $5 million, he sent a signal that Random House was a more prestigious choice than Knopf, which is run by his old friend and former publisher. “It seems to me Knopf in the last few years has become more of a *best-seller* house,” the author says. “When I was starting, it was hard to find a Dean Koontz and Anne Rice on their list.”

So how would Rushdie compare the two editors?

“I’m very fond of Sonny,” Rushdie says with a laugh. “Sonny and I go back a long way. But he is the most laconic man in the universe. Sonny will talk a great deal if you get him on the right subjects—such as his jazz collection.” There’s another little fit of laughter. “I don’t want to dis Sonny, but certainly it’s easier to talk about books with Ann.”

WITH PETER OLSON’S BLESSING, Godoff is making little Random into the true Bertelsmann flagship: Villard has retrenched and Times Books is gone, but Random is forcefully building its electronic publishing, expanding the Modern Library, and adding that paperback imprint. “It just seems like a much more focused publishing program,” says Stephen Rubin at sister imprint Bantam Doubleday Dell. “I mean, the days of saying ‘We’ll publish this and we’ll publish that and we’ll see what sticks’ are over.”

The addition of a paperback line is revolutionary. “That was really lying dead when I got there,” says Joni Evans, who ran little Random before Harry. “Ann was faced with either giving books to Vintage at a bargain-basement price or selling them outside, which ultimately would hurt herself. So this is a very important change. She can’t bring back the past, but she can build the future, and that’s what she’s doing.”

Making it work will be easier said than done. Says one former Random House marketing executive: “It’s a symbolic big deal, the paperback division. It’s where you are when the movie comes out. It’s where you are when Oprah picks it. It’s where you are when the reading groups get it. But it requires more energy, more priority setting, very sharp packaging, and building the backlist. Sonny’s a brilliant paperback publisher—he was the brains behind the Vintage relaunch—and Ann’s got to prove that she can do that.”

In a sense, any competition between the two may be overblown. “Everyone is doing more Knopf-like books,” says one Random House veteran. “Who wouldn’t want to be like them?” Adds agent David Black: “She’s always been competitive, but I don’t think it’s just a matter of outdoing Sonny. People have always treated Knopf as if it’s something special. And it is. All Ann has wanted is for people to treat Random as if it’s someplace special. She wants Random House to have respect, too, to be a destination house, regardless of who it’s competing against.”

That will take a little marketing muscle. Her relationships with booksellers around the country, forged during twenty years in the book business, have paid off. “There was a certain New Yorkness to Random House under Harry that might have played better in New York than anywhere else, but Ann has managed to keep her eye and ear on the hinterlands,” says Rick Simonson of Elliott Bay Book Company in Seattle.

“I think it has changed,” says Roxanne Coady, owner of R. J. Julia Booksellers in Madison, Connecticut. “It feels like the books are coming out with a quality that’s brought to our attention but in a quiet way, which I like. It’s about the books—as opposed to figuring out how to market them. They never feel in-my-face about stuff.”

Godoff has established a similar tone among her editors. “She urges us to create the trend, not follow it,” says Scott Moyers, a young editor she recruited.

“I think you should read James Hillman’s *The Soul’s Code* if you want to understand her management personality,” suggests Jonathan Karp, another editor, who left little Random last fall only to turn around and come back—as Godoff did at Doubleday—a few months later. In *The Soul’s Code,* Hillman, a Jungian psychologist, argues that we are imbued with a sense of destiny—an “acorn” of our potential—and our struggle isn’t to overcome childhood neuroses but to unleash that potential.

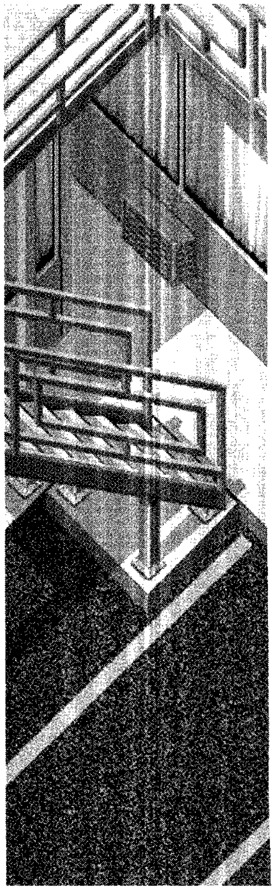
“One of the ideas in the book is that we all have a calling,” Karp says. “And I think that Ann is tuned in to what her calling is.”

Ann Godoff discovered her calling a little late in life, but she has more than made up for lost time. Along the way, she’s done what few before her have managed to do—remain herself, and keep a lid on her own exposure. It’s non-buzz as buzz, and for Ann Godoff, it’s working.

“She probably is the anti-Harry,” says Ruth Reichl, the *Gourmet* editor whose *Tender at the Bone* Godoff edited. “There are people who constantly try to remind you of how important they are, and people who constantly try to make you forget it. She is one of those people who try to make you forget it. Which is very unusual for this business.”

And even Harry Evans agrees that his successor “is very good and persuasive at meeting authors. She has a good instinct for contemporary culture. And she’s very good at selling herself.” ■

Tech-savvy artists are painting with keyboards, sculpting with software, and avoiding natural light—it interferes with their plasma screens. Now they're being welcomed by the Whitney Museum. Can they bring the art world up to code? By Steve Bodow



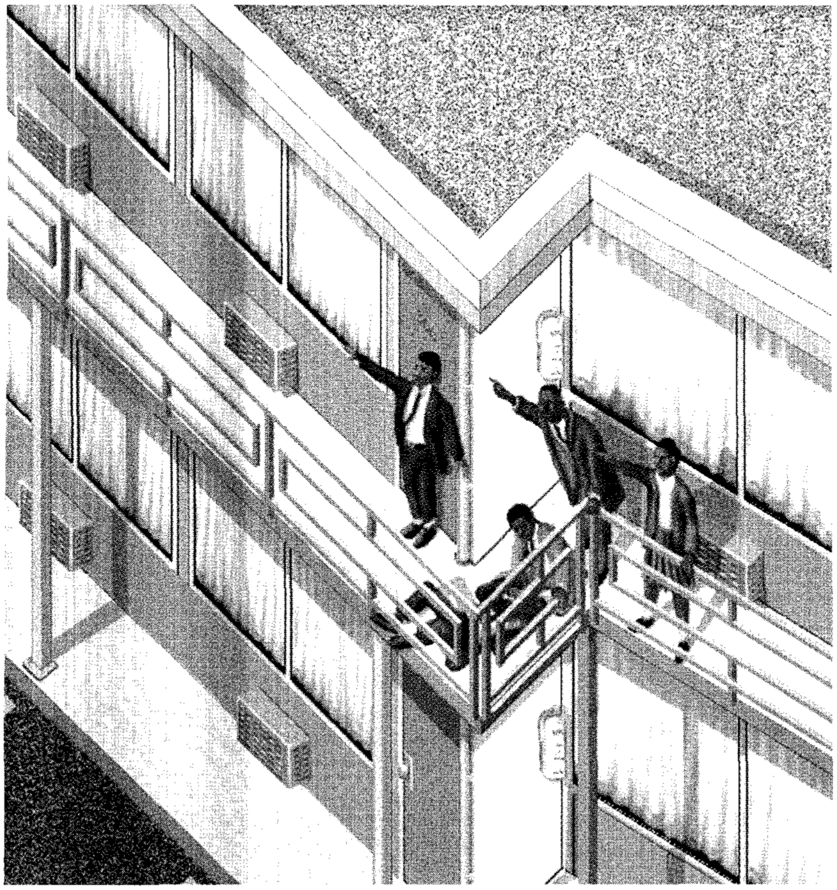
The Whitney's Digital Sampler

ON LITTLE ITALY'S WESTERN EDGE, ON THE TWELFTH AND TOP FLOOR OF A YELLOWED TWENties office building, Jeremy Blake is entertaining a Very Important Person. Greeting his guest, Blake navigates around a computer workstation, a diminutive combo TV-VCR, and an equipment-strewn desk. The room's only real highlight is a small orange vinyl divan, which the lanky, dark-haired 29-year-old artist offers his visitor. Something moves Blake to pardon his studio's relative plainness. "People come expecting to see a lot of bells and whistles and lights and buzzers," he says, "but it's just a couple of Macs." • Apology unnecessary: The Macintoshes are what the VIP has come to see. Blake, a CalArts graduate with a master's in painting, has been working mostly on a computer for nearly five years. He's met with considerable success, showing what his dealer

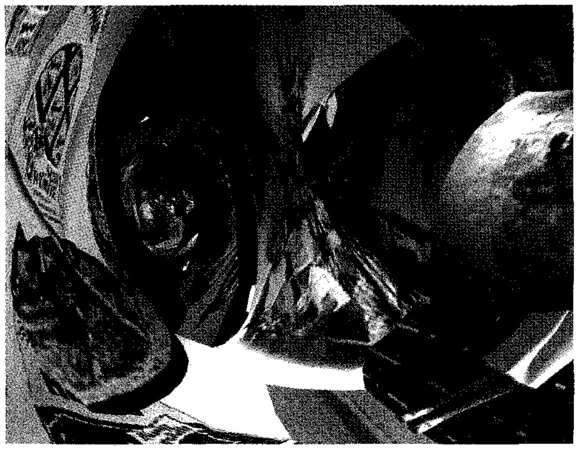
Wide receiver: Robert Lazzarini and his telephone sculpture.

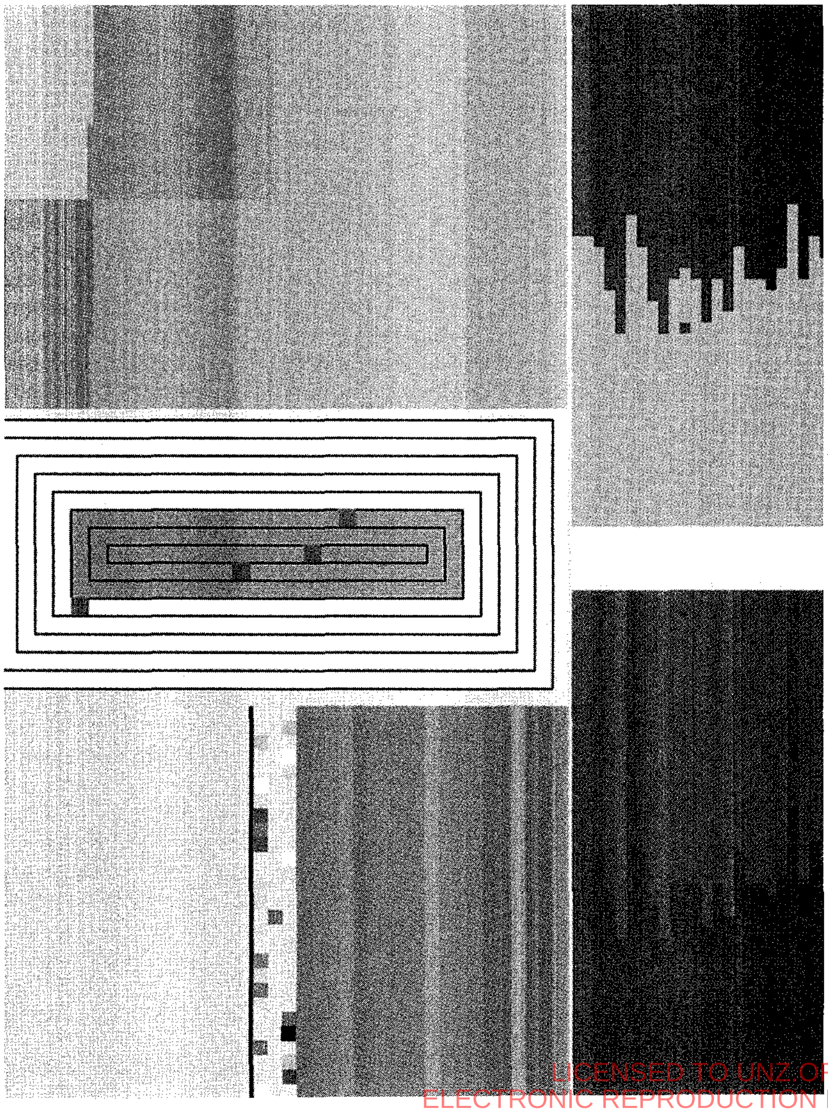
PHOTOGRAPHED BY ERIN PATRICE O'BRIEN

All artwork courtesy of the Whitney Museum of American Art.



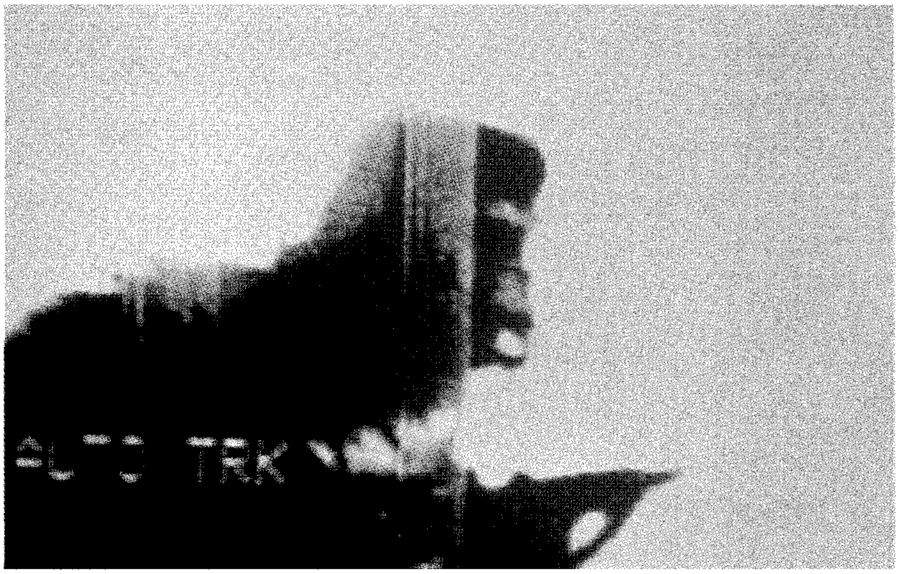
OK computers: Clockwise from top, Jon Haddock's *The Lorraine Motel*; Marek Walczak and Martin Wattenberg's screen shot of the 3-D *Apartment*; John F. Simon Jr.'s *Color Panel v1.5.*





calls "digital paintings" around New York and in a few European museums.

Now he's deep in the middle of working on *Station to Station*—his most ambitious piece yet—for the Whitney Museum of American Art. Today's visitor is the Whitney's newest contemporary-art curator, Larry Rinder.



Ultimately, *Station to Station* will appear on five adjacent 50-inch plasma screens mounted on the Whitney's walls just like paintings. For now, though, Blake has prepared an elaborate demo on one of his Macs. He's based the piece on something he saw painted on a bank of lockers in a Tokyo subway—a mural of a modernist office building in a grassy corporate park. He clicks a PLAY button. As the building's windows shimmer and gradually change colors, some of the locker doors slide open, like portals on the Starship *Enterprise*. The mural disintegrates, revealing a more abstract stained-glassy world within the lockers. Indiglo-toned mist—mountain fog? Terrorist nerve gas?—seeps from behind the wall. The fumes make a startling hissing sound from previously unseen speakers. Eventually, the peaceful mural reemerges, and we're back in front of the subway lockers. But whatever we thought we might have been looking at is now tainted with an air of instability, even danger.

Five years ago, most **digital artists were geek artist**

Rinder coos at the screen shots and transitions—"interesting," "great," "beautiful"—then turns the conversation to what kind of seating to put in front of the wall where the piece will hang. Left unresolved is how the museum will describe the work. It certainly isn't a painting—paintings don't have PLAY buttons. Video art? But there's no camera. Perhaps it's virtual architecture. Or . . .

Actually, Blake's work is all those and none of them. But the real point is that categories don't matter—at its best, digital art is making them obsolete. "When I was painting, I was envious of other media—I never wanted to be part of a club that would have me," says Blake, who looks a bit like Quentin Tarantino without the pug scowl. "I like to hang out with musicians; I like that culture's immediacy. I love film, but making a film was not practical as a 24-year-old with no money. Doing something with a computer was." Working digital, he says, lets him "get the most out of everything I think is interesting."

Digital artists are about to break down another boundary: the one between them and the art world's upper echelons. The Whitney's "BitStreams" exhibition, which opens March 22, is the first show devoted to such work at a major New York museum. Almost simultaneously, the San Francisco Museum of Modern Art has opened "010101: Art in Technological Times"—an even broader survey of tech-influenced artwork. Downtown, a new media-arts umbrella organization called Eyebeam Atelier is raising $40 million for a new 90,000-square-foot art-and-technology museum set to come online, as it were, in Chelsea in 2004. And after several years of mainly watching from the sidelines, more New York galleries are showing—and even selling—digital work. "It's finally beginning seriously to infiltrate the collector system," says Sandra Gering, a dealer who has been representing new-media artists since 1993.

"It's astonishing how much work out there has been touched by or embodies digital technology," says Rinder, his eyes growing wide with appetite. "It's like the genetically manipulated corn thing—what food isn't it in?"

IN THE WAKE OF THE DOT-COM BUST, ART that involves technology might sound like a trend that should have crested a year ago. But experts say it just needed time to grow up. "Digital art is like soccer—it never attracted the best athletes until this generation," asserts Mark Tribe, founder of the pioneering art site Rhizome. "A huge amount of talent is now pouring into this league. Five years ago, most digital artists were geek artists, whereas now it's artists who are really good with technology."

Museum professionals are getting better with it, too: Like most everyone else, almost every curator and foundation officer in the country is now at least conversant with computers. "As a practical matter," Tribe says, "we've reached a tipping point."

Now that they've seen the glowing blue light, no one in the museum world wants to be caught missing the Next Big Thing. The Museum of Modern Art's Barbara London, an associate curator who specializes in new media, says the country's major contemporary-art institutions are making long-term commitments to supporting digital artists. "We're all taking it on in a bigger way," she says. "Digital's not going away."

For the Whitney, recent history has raised the stakes somewhat. Its former director David Ross is widely recognized as a tech-art visionary, having made his reputation with early and vociferous support of both video and Internet art. He left his Madison Avenue perch in 1998 to head SFMOMA, taking Intel, which spent $6 million sponsoring Ross's two-part blockbuster "American Century" show, along with him. In terms of making the Whitney a haven for art and technology, Ross left his successor, Maxwell Anderson, with a tough act to follow. "It's been interesting to see Max Anderson position himself as David's competitor in terms of support for digital art," observes Andrea Scott, a critic

Artwork courtesy of the Whitney Museum of American Art.

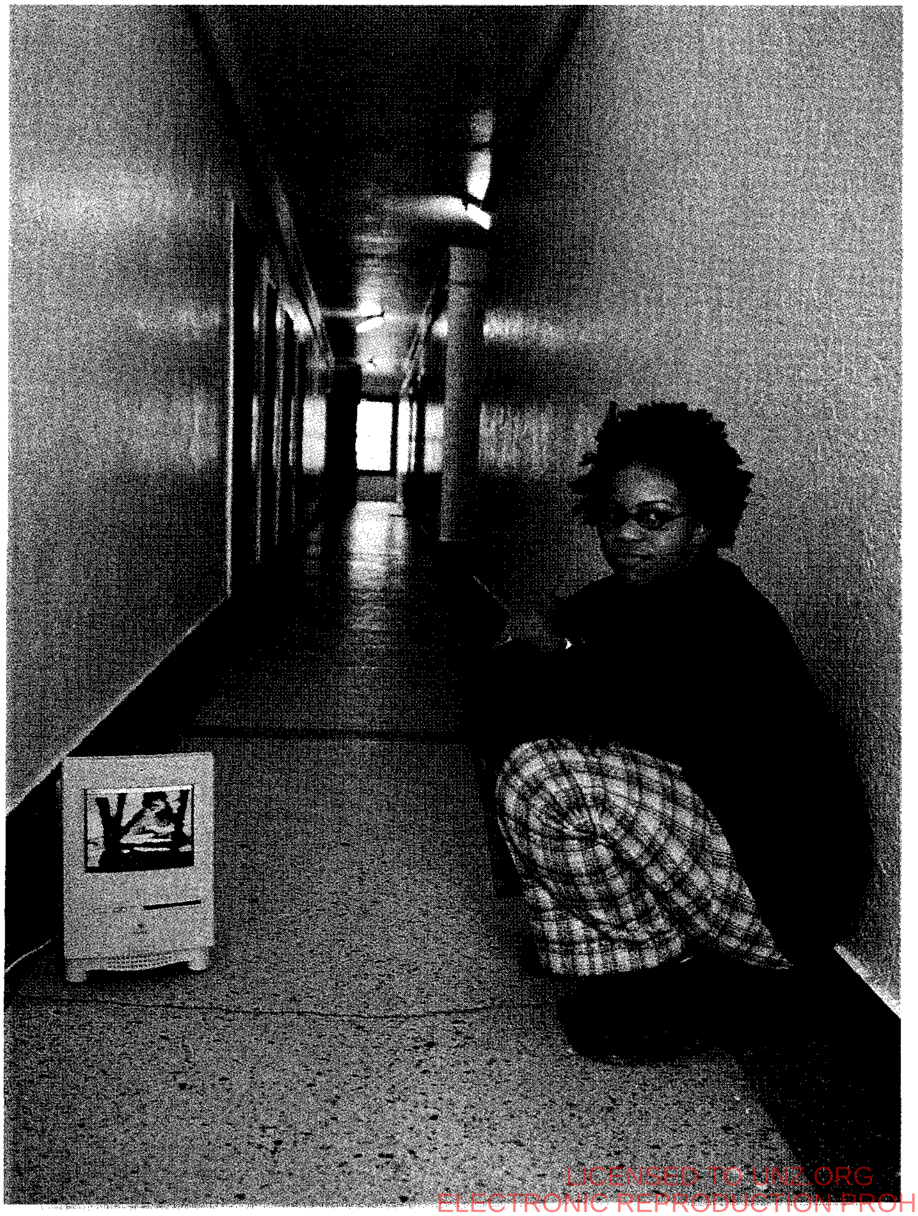
and consultant who has worked on both coasts. “It is not a coincidence ‘BitStreams’ is happening when it is.”

“It’s not that we hope to be first,” Anderson retorts coolly. “I assumed that ‘010101’ would be opening on 01/01/01.” (The SFMOMA show’s online component did in fact launch New Year’s Day.) The Whitney’s goal, he maintains, is simply to support emerging artists. “We like to crack open the egg before it’s boiled.”

Anderson has certainly had a longstanding interest in the Net, partly for its practical potential. Until recently, he seems to have focused most of his tech energies on projects like Web-based image banks and the Art Museum Network site. As far as actually showing digital work, though, the pieces in the group-curated 2000 Biennial marked a turning point. For one thing, a star emerged: Paul Pfeiffer, whose digital-video loops of Knicks forward Larry Johnson and a couch-humping Tom Cruise (sampled from *Risky Business*) earned him the first-ever Bucksbaum Award, a $100,000 best-in-show prize. Among those instrumental in picking new-media artists for the Biennial was Larry Rinder, then based in the Bay Area, whom Anderson hired full-time shortly before the show opened. It was a neat (if inadvertent) quid pro quo: David Ross had tapped longtime New York curator Benjamin Weil as SFMOMA’s new-media man a few months earlier.

Transferring east last June, Rinder, 39, was given just nine months to assemble “BitStreams,” his true New York debut. (By contrast, “010101” was twice as long in the making.) Aided by associate curator Debra Singer, who chose the exhibition’s portfolio of two dozen audio artists—and by the traditional Whitney stricture that he show only American work—Rinder sought out painting, photography, video, sculpture, installations, and assorted hybrids thereof. Everything was fair game as long as it in some way resonated with “the conditions of life in a digital age,” says the curator: “It’s not enough to prostrate before technology, or recoil from it in horror.” Instead, he preferred an informed ambivalence.

whereas now it’s artists who are really good with technology.”



Planet wave: Below, Leah Gilliam; left, a frame from *Apeshit v3*.

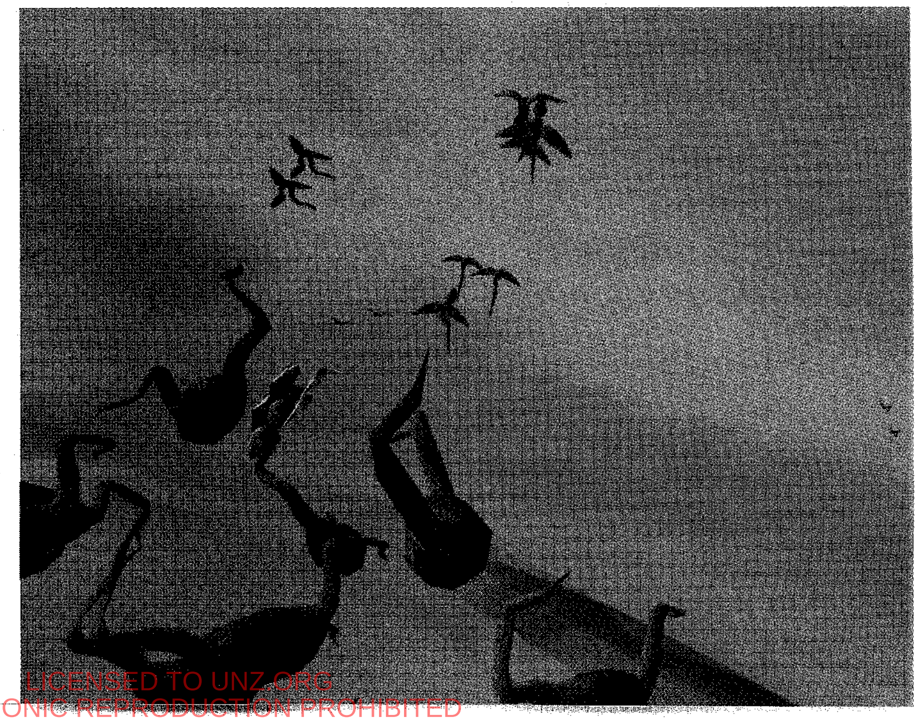
Among his picks: Jon Haddock’s “Screenshots,” which depict important historical events like Martin Luther King Jr.’s assassination in the banal style of a SimCity game. In addition to “John 3:16,” the companion to his Biennial basketball video, Paul Pfeiffer will debut “Prologue to the Story of the Birth of Freedom,” a two-screen piece featuring a slyly altered version of Cecil B. DeMille’s cameo in *The Ten Commandments*. Sculptor Robert Lazzarini uses 3-D modeling software to radically reshape iconic objects, including skulls, into arrestingly unfamiliar forms. “Each one is about the size of a real skull, except that their shapes are the result of compound distortions developed in a CAD file,” Rinder explains. “The digital image is ‘printed out’ as a rapid prototype”—a solid object of moldable resin—“which is then used as a model for the final sculptures, which are made of real bone.” Not all the art is visual: In a bank of headphones set up to feature audio art, John Hudak offers digitally enhanced, subtly hallucinatory field recordings of what turns out to be a rural pond. And Marina Rosenfeld’s mysterious sampled soundscapes betray a warm sense of humor beneath their steel-and-silicon surface.

Rosenfeld’s work shares a playful nervousness with much of the art in “BitStreams.” Above all, “BitStreams” artists seem to be talking about indeterminacy. Nothing, they’re telling us, is as it seems—a situation they find both intensely amusing and deeply unsettling. “When an artist manipulates a photograph and you can’t even tell which part, that's plugging into broad-based cultural anxiety about digital technology, that this is all part of some big thing to control us," suggests Rinder. "The culture as a whole has become anxious about a slippage between real and manufactured, digital reality."

Of course, "manufacturing reality" is a fairly apt job description for any artist, which may explain why technology has drawn so many under its spell. Rinder points out that even established figures like David Hockney and self-described technophobe Chuck Close (neither of whose work is in the show) are working with digital media these days. It presents too many creative opportunities to ignore. "The fears I have about privacy or manipulation are so vague and undirected," one artist muses. "Maybe that's why I want to do this work to begin with, to gain some mastery of this technology."

Then again, artists' uneasy excitement about the effects of digital media may turn out to be just an early reaction to the shock of the new. In ten years, questions about what part of a work is "really real" may be no more interesting than whether a painting is oil or acrylic.

I didn't want to become **an executive at a dot-com.**



A FEW DOORS TOWARD THE EAST RIVER from Peter Luger Steak House, John Klima is living like a New York artist mythically should: in a cheap, wide-open, walk-up loft overflowing with current projects, used coffee cups, and a big, friendly mutt. His windows would look onto the Williamsburg Bridge and bathe the room in cool northern light—if he hadn't covered them with a black tarpaulin so he can use his late-model digital video projector around the clock. Next to it, literally on a pedestal, sits a vintage 1981 TRS-80, the Radio Shack personal computer on which so many thirtysomething geeks cut their teeth.

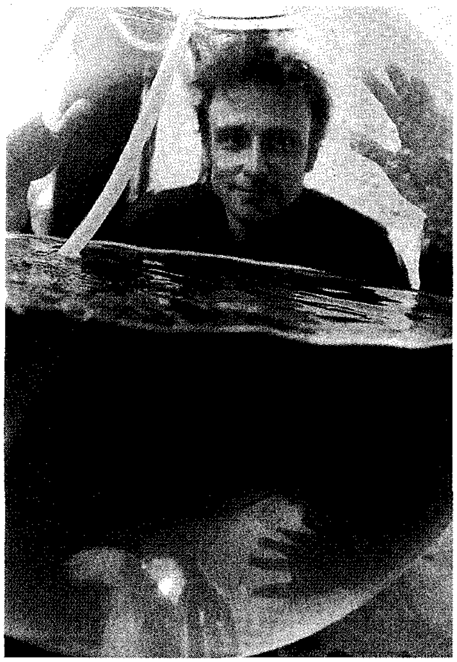
"When I was 15, we got that Trash-80 and I learned programming, but then I got interested in girls, so I went to art school," Klima recounts in a squeak-prone voice that evokes Emo Philips. The sandy-haired 35-year-old is busily working a video-game controller to push and twist the virtual levers on an animated tourmaline orb that's being projected onto a small movie screen. This is how one plays "GlasBead," his Web-based virtual musical instrument. (Like many other lifelong gamers, he can easily play and conduct a thoughtful conversation at the same time.) After SUNY Purchase, he says, he did hardly any computer work for several years, instead kicking around the country and designing furniture to pay the bills. He landed in Seattle in the mid-nineties and, needing cash, logged back into his techie side, taught himself some new languages on a 286, and scored a freelance coding gig with Microsoft: "With that on my résumé, I realized I could get a job anywhere, so I moved back to New York." About a year later, he took a consulting job at Dun & Bradstreet, "twenty hours a week for crazy money," he says with a grin, "so I took it and used the other twenty hours a week to make art."

At "BitStreams," Klima will show *Ecosystm*, a dynamic 3-D simulation program that uses real-time financial and weather data from CNN and Yahoo! to control the behavior of virtual birds, trees, and other "natural" objects. A surging Swiss franc might result in, say, a growing flock of orange gulls, while the currency's volatility would determine how tightly the birds stay in formation. *Ecosystm*'s relatively crude graphics won't soon be confused with a Pixar movie, and at first the way the piece harnesses an entire "world" to financial data seems almost willfully dorky. But it's also an incisive comment on the market's resemblance to video games, or the information-age tendency to interpret everything, even natural phenomena, in upticks and downticks.

Ecosystm also illustrates one of the most unusual issues surrounding digital art. In the end, what Klima created—and was paid more than $14,000 for—was a few thousand lines of code. The piece was commissioned by Zurich Capital Markets, an asset management firm whose New York chief, Randall Kau, decided he wanted to buy art that reflected a world in constant flux. Klima devised *Ecosystm* as a custom recreational-software package that Kau had installed on a giant plasma screen in the firm's kitchen, where traders now use it to blow off steam during breaks. (Users can steer around *Ecosystm*'s animated planet, checking out various global markets as they fly.) The collaboration was a fruitful one: "It was ZCM's idea to use volatility numbers," Klima says. "And it was a good excuse to write a flocking algorithm, which is something I always wanted to do." Who wouldn't?

Klima heartily defends programming as every bit as legitimate an art form as drawing or painting. "Writing code is similar to making fine furniture—your hand, your style, matters," he argues. Might art connoisseurship extend to the finer points of flight-path formulae? The brains behind "BitStreams" think Klima may be onto something. Sneakers, computers, and buildings conceived with the same off-the-rack Photoshop and Alias tricks do look more and more like one another's predictably curvilinear cousins. Says Rinder, "It is altogether possible that works made by artists who are writing their own code will stand out much as the handmade furniture of the Arts and Crafts artisans stood out from the industrially made furniture of their time."

Fish and fowl: Below, John Klima with *Go Fish*; left, *Ecosystm*.



was always thinking, 'What kind of art can I make while I'm here?'

ZCM'S PURCHASE REMAINS EXCEPTIONAL. For the most part, hopes that New Economy fortunes would rain money onto tech art haven't panned out. This is partly because so much of that wealth has disintegrated, but there's still a lot of nerd money out there that just doesn't buy fine art. "You've got all these technology fortunes and very little involvement with them in the art scene," observes SFMOMA's Benjamin Weil. "They haven't been enticed."

There's also the issue of what, exactly, a buyer of digital art gets. A meticulously boxed CD with a signed certificate? It's unlikely to be as satisfying as a painting you can see without having to boot up.

"My friends who make objects are such lucky bastards," says Leah Gilliam. Her "BitStreams" installation *Apeshit v3* combines computers, software, sound, and digitally distorted Super-8 *Planet of the Apes* trailer footage—plus a small lawn of live sod. Short of finding a collector with an unusually green thumb, such work may be a tough sell.

But there's hope. Like many of her peers, the MOMA's Barbara London compares today's market for digital art to the one for video in the early seventies, when Bruce Nauman, Bill Viola, and Gary Hill could barely give their work away. Today Nauman's pieces routinely bring six figures at auction, and Matthew Barney sells limited-edition copies of his *Cremaster* videos for up to $300,000. "History repeats itself," says London. "People just need a little time to figure it out."

In fact, they've already started to. "Bitstreams" artist John F. Simon Jr.'s work has sold to SFMOMA, the Whitney, and the Guggenheim. *CPU*, in which Simon reuses old PowerBook screens to display his software-driven drawings, sold out a limited edition at $5,000 each. His *ComplexCity*, a fantasy representation of New York that riffs on Mondrian's *Broadway Boogie Woogie*, started at $15,000 and most recently sold for $24,000. His dealer, Sandra Gering, has a 70-client waiting list for his next work. Jeremy Blake's C-print still-frame shots from his animations sell through Feigen Contemporary for around $8,000; DVD copies of his fully realized "paintings," complete with sound and motion, command considerably more. Add in $15,000 more for a large-format plasma screen, and the cost of hanging a top-quality Blake above the mantel rises to well over $25,000. And that's before the Whitney puts its stamp on him.

SIMON, BLAKE, AND A FEW OTHER EARNERS are still the exceptions, of course. In digital art's nascent commercial terrain, even someone like John Klima still needs to make money, despite landing the occasional commission and regularly showing in galleries. (Currently at Postmasters Gallery on West 19th Street: *Go Fish*, a video game in which players who fail to steer a virtual goldfish through a 3-D maze cause a real goldfish to get flushed into a real tank of hungry predator fish. "Barbaric!" raves PETA.) Whenever he needs to pay bills, Klima just returns to the world of Wall Street coding. "It takes less time to do a $2,000 programming job than to apply for a $2,000 grant that you might not even get," he explains.

Needless to say, many digital artists supported themselves over the past few years with their programming or design skills, happily relieving dot-coms of their cash in the process. "Usually, someone who was 24 with, you know, a master's from CalArts wouldn't be very serious corporate material, but I was fortunate enough to get here during the Web boom," says Jeremy Blake. Just as the young Andy Warhol alchemized his commercial-illustration skills into his pioneering Pop, many artists who spent the nineties at mouse-and-keyboard day jobs have brought those familiar tools to their artwork. "I didn't want to become an executive at a dot-com and go public," says Blake. "I was always thinking, *What kind of art could I make while I'm here?*" The irony of his situation does not escape him. "While a lot of those companies are now leaving the building," he says with a grin, "I'm still around doing this oafish stuff I always wanted to do."

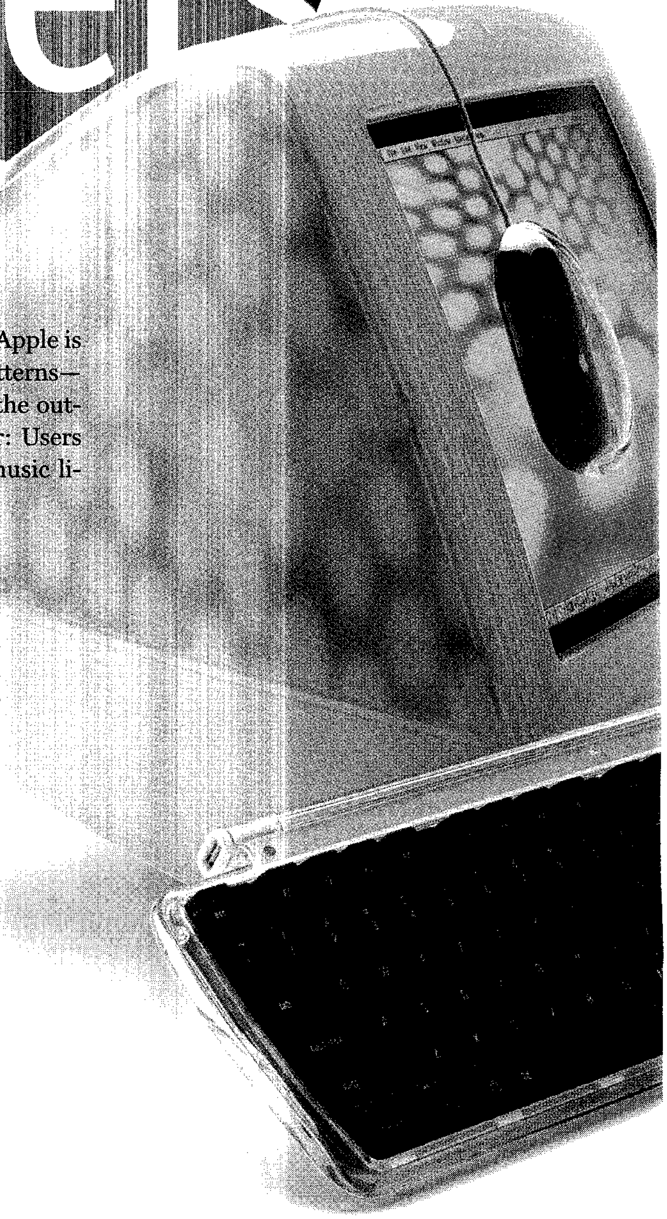
Some weeks after Larry Rinder's fly-by, Blake is still very much in the building, though to save money, he's moved his studio to a slightly more modest fourth-floor space. He's a little under the weather, having worked and reworked *Station to Station*'s images, tones, and pacing "nonstop since August." Sinking into the relocated orange couch, he sips a hot drink. "I thought the computer would increase the amount of work I could do," he laments, "but it's not the case." His piece has evolved into a slow-moving half-animated movie of his imagined Tokyo train station, with each frame, each luminous color, each dissolve and effect under his precise control.

As "BitStreams" draws near, Blake is feeling at the top of his game. "Interest in my work went way up after the millennium," he says. "Beforehand, we were supposed to be anxious about Y2K or something. But after"—he glances at his Mac, eager to hit the keyboard—"it's like people were given cultural permission to like new things." And then, this being software development, it's back to work. ■

Artwork courtesy of the Whitney Museum of American Art.

Best Bets

RIMA SUQI



Bigger Mac As if iMacs weren't already cool enough, Apple is pushing the design envelope again. The new iMacs come in patterns—Blue Dalmatian (shown) and Flower Power—and that's just the outside. New software makes the iMac an entertainment center: Users can create desktop movies, burn CDs, and even manage a music library ($1,199–$1,499).

- ▶ **COMPUSA**
- ▶ **J&R MUSIC WORLD**
- ▶ **THE WIZ**

Baby Needs Shoes Is good taste genetic? Maybe, but why take chances? Start the kids early, feet-first, with a pair of Tod's classic loafers for newborns. The mini-moccasins come in a polka-dot box with their very own satin shoe bag ($158). Available in pink, blue, or white.

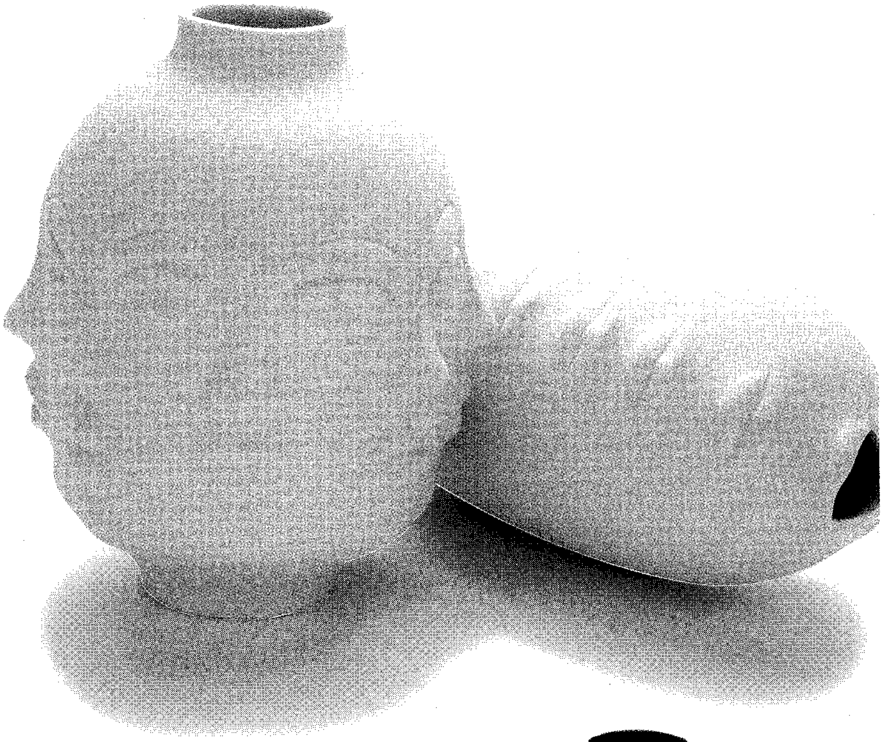
▶ **TOD'S**
650 Madison Avenue, near 60th Street/212-644-7464

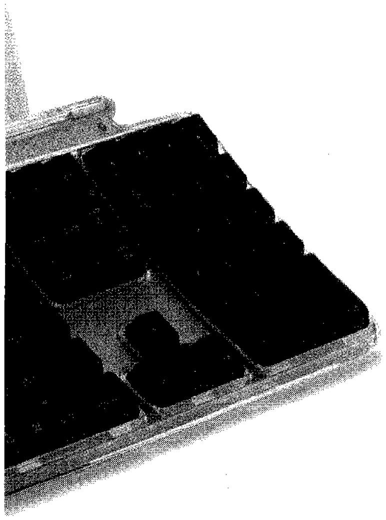
PHOTOGRAPHED BY JAMES WORRELL

Body of Work

If Generation X has a celebrity ceramist, it is undoubtedly Jonathan Adler. His new Muse collection is guaranteed to surprise the most devoted fan. Gone are his trademark geometric shapes in favor of faces, lips, and breasts. "I fused my fascination with human forms and my interest in surrealism," says Adler. "And the body parts form a geometric pattern." Made of English porcelain, the collection includes vases and lamps, and prices range from $80 to $670. Shown here: Gala vase (lips), $230; Dora Maar vase (face), $285.

▶ **JONATHAN ADLER**
465 Broome Street/212-941-8950





Resounding Suds

Does the world need more soap? Sisters Laura and Suzanne Cabot think so. "We used to make fun of bubble baths that would claim you could turn your tub into a cauldron and cast spells," says Laura. "We wanted ours to be hip, edgy, and urbane." Their line, called "Not Soap, Radio," consists of six scented bubble bath–shower gels in great colors, with names like Liquid Freud and Bubbles, Not Carbs ($15).

▶ **HENRI BENDEL**
712 Fifth Avenue, at 56th Street/212-247-1100
▶ **ZIRNA ZABÊTE**
96 Greene Street/212-941-9656

Bathing with sharks (for that competitive edge in work and/or play)."
NOT SOAP, RADIO.
Liquid Freud (when you need to turn up the volume on your inner voice of reason)."

Picture This

It's hard to believe that an eighteenth-century pattern could be all the rage, but toille is hot again. This pictorial fabric was once found only in grand homes, but the pattern is now on everything from clothing to dog collars. This decoupaged flower vase is large enough for flowers or umbrellas ($54).

▶ **ROBIN'S NEST**
1168 Lexington Avenue, at 80th Street/212-737-2004

SmartCity

MARION MANEKER

Brief Encounters

Are you man enough to carry a tote bag? Of course you are! Lose that ratty messenger bag you've been carting since college and get carried away.

A FRIEND OF MINE CARRIES a plaid Burberry tote. It's stylish, makes a good impression in a business meeting (doesn't a Burberry bag say you're doing well at whatever you do?), and it's a perfect fit for his notebook computer; he's quite happy with it. There's only one catch. Just about everyone knows that those Burberry totes are for women.

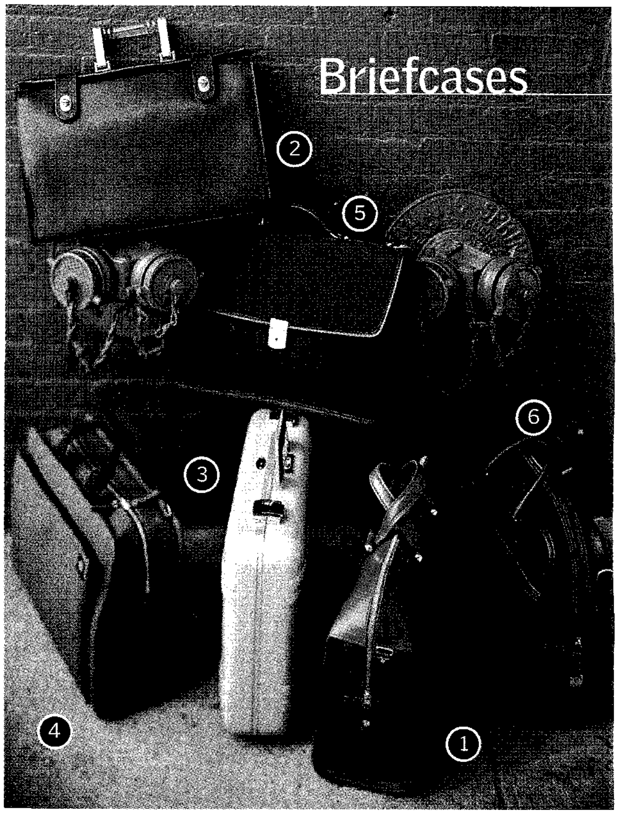
"One day I was on a street corner and my cell phone rang," he says. "As I fished it out, the bag's handles slipped down my arm." He strikes an Audrey Hepburn–ish pose (elbow planted in his side, forearm jutting and palm upturned, his imaginary bag dangling from the crook) to illustrate his less than manly posture at the crucial moment.

My friend is gay. So let's just say he's comfortable with the campiness; but a lot of men are nervous about bags. "The whole problem is one of nomenclature," says A. A. Gill, a famously straight British writer who is obsessed with clothes. "Men carry bags all the time; they just call them briefcases. I think the perfect carry-all, with a masculine shape and size, would be an Hermès Kelly bag."

The bag debate is no idle fashion question. Menswear designers have been pushing bags as part of the runway look; Prada, Armani, and the rest have bags for men who are ready and willing to dress fashionably. But the great unwashed mass of men won't go near them.

Nonetheless, if you probe and press, most men will admit that they do need a bag. With all the gadgets they've got to carry—cell phones, pagers, Palm handhelds, BlackBerrys, computers, CD players and discs, even digital cameras, not to mention the standard freight of books, magazines, and gym clothes—and no place to put stuff, a bag is the only answer.

The venerable briefcase performed this function admirably for a long time until it outlived its middle-management ecosystem and landed on the endangered-accessories list. In my own dress-down, flat-hierarchy office environment, entering a room with a briefcase is a surefire way to kill all conversation. It's as if you're a parent coming back from a week's vacation two days early.



Case Logic

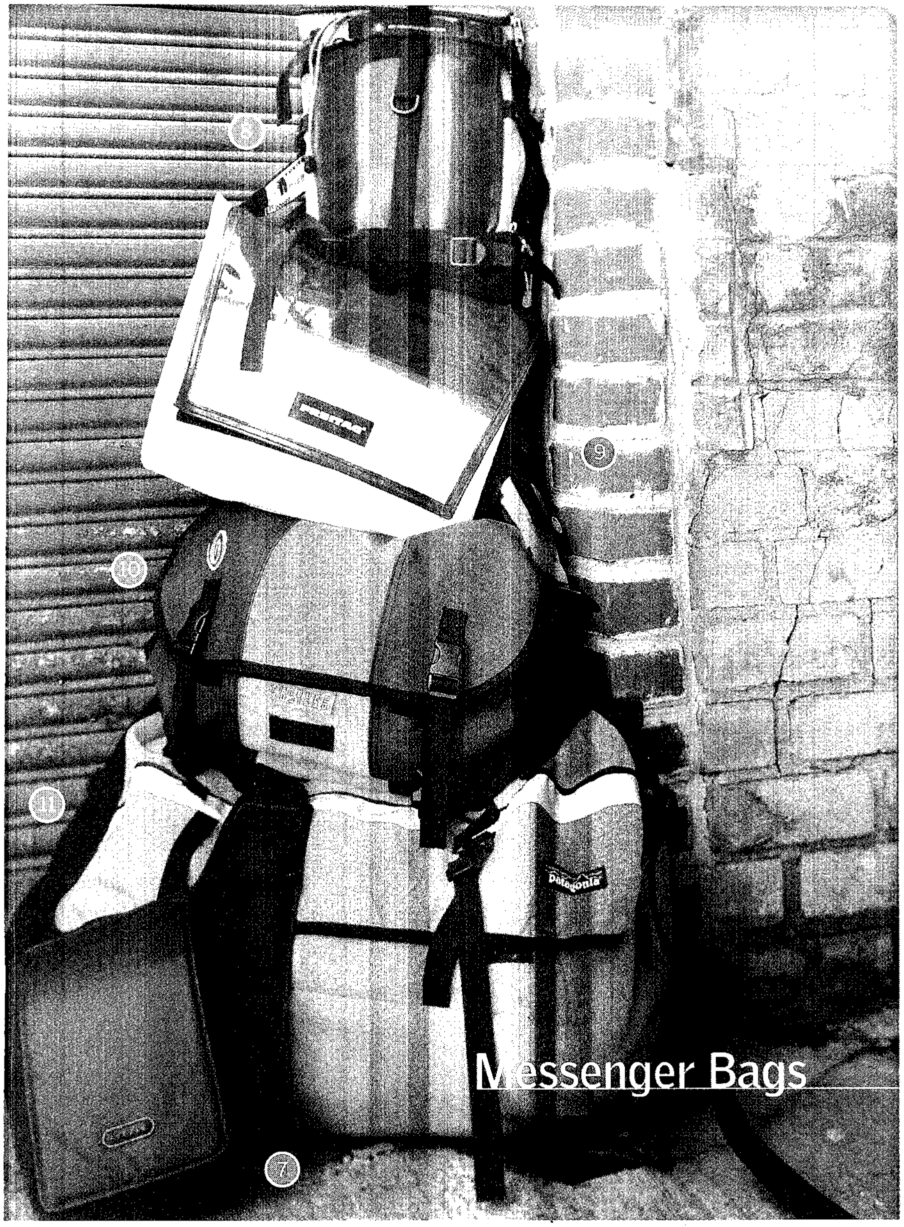
But say you are the type to buck the trend. If you wanted to get a really good briefcase and let it get nicked and worn and develop a personality all its own, then you'd surely get a **Bill Amberg** bag. Made from English bridle leather, his Medicine Bag (**1**-$715 at Bill Amberg, 230 Elizabeth Street; 212-625-9565) is a soon-to-be classic shape. The Venetian Briefcase (**2**-$780) is a go-anywhere bag souped up with a luminescent resin handle. One evening, Amberg saw, in a restaurant coat-check room, a bag he made ten years ago. He tucked his card into the bag with a note offering to refurbish it free of charge, but it was quite some time before he met the owner. Turns out the guy liked the sags and bulges of the softened leather and didn't want Bill to touch it. So Amberg borrowed the bag as an object lesson for his sales staff.

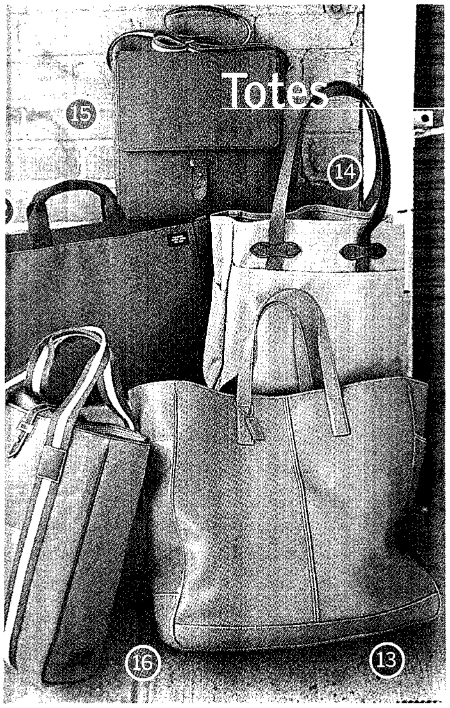
A much more modern—but still classic—case is the **Zero Halliburton**. Its distinctive brushed-aluminum body (**3**-$349.95 at Crouch & Fitzgerald, 400 Madison Avenue, at 48th Street; 212-755-5888) is timelessly cool and can be carried by everyone from overdressed lawyers (remember Arnie in *L.A. Law*?) to monochromatic music producers.

Jack Spade is updating the briefcase for the seven-day work-week set. His Computer Bag (**4**-$495 at Jack Spade, 56 Greene Street; 212-625-1820) in suitlike worsted wool goes both ways—dressed up or down. Another Jack, **Jack Georges**, has come up with the sport-utility vehicle of attachés. This black ballistic briefcase (**5**-$225 at Crouch & Fitzgerald) has a rubber bottom that can withstand the wet train platform in Rye while you sip your coffee and do that commuter fold with your paper.

Finally, if you like the idea of a briefcase and are ready to fly close to the fashionable sun, **Rafé New York**, the women's bag

Photographed by Joe Scafuro.





designer, has reintroduced a line of men's bags that truly straddle the fence. It's not that his bags are effeminate (not that there's anything wrong with that), it's just that they appeal to both sexes. His long-handled leather briefcase (**6**-$400 at Rafé, 1 Bleecker Street; 212-979-1863) also comes in Teflon-coated canvas and black ballistic nylon ($295).

In the Bag

Though designers tried to create a new category of clothing a few years ago with the sculpted, ergonomically correct bag, replete with cell-phone pouches on the straps, the real breakthrough in bags as attire has come from the makers of messenger bags. **In Case** has updated the gas-mask bag, that surplus-store staple, with something big enough for a wallet and one, maybe two, electronic devices called a Moya Pak (**7**-$65 at Flight 001, 96 Greenwich Avenue; 212-691-1001). **Ant** makes a miniature pack called the vertical shoulder bag (**8**-$78 at Tribeca Luggage, 295 Greenwich Street; 212-732-6444), designed to be worn on your side for easier access. And a German company called Freitag makes bags in different sizes out of recycled tarps, truck kick pads, and seatbelts (**9**-$85 to $155 at Flight 001). Because the materials are recycled, no two bags are alike.

For the serious schlepper—the kind of guy who carries two days' change of clothes just in case—there's the medium **Timbuk 2** bag (**10**-$72 at Tribeca Luggage) and **Patagonia's** Critical Mass Bag (**11**-$99 at Patagonia, 101 Wooster Street; 212-343-1776 or www.patagonia.com). These waterproof bags have unbelievable capacity and striking street cred.

Tote-All Recall

So much for the opposite poles of the male-personality spectrum. For the rest of us, who seek a compromise between corporate conformity and rugged individualism, there's the tote bag. Think about it: Papers and books go into it easily and come out with little hassle in tight spaces like rush-hour subways and economy-minded airplanes. If you can't make the Burberry version work for you, there are plenty of other totes available in masculine colors and materials. Jack Spade has created the most innovative version (**12**-$210–$320 at Jack Spade), a briefcase in a tote-bag shape with a handy zipper to close the top and keep out the curious. Coach's leather weekender (**13**-$498 at Coach Stores, 866-262-2440 or www.coach.com) serves the schlepping function for those of us who don't get off on Day-Glo and reflector tape. Or you could opt for **Filson's** canvas tote (**14**-$100 at Camouflage, 141 Eighth Avenue, at 17th Street, 212-741-5173; $90 at Upland Trading Company, 236 East 13th Street, 212-673-4994 or www.filson.com) with exterior pockets designed to carry fishing gear and shotgun shells. No one could mistake you for Audrey Hepburn carrying this bag. Camouflage sells it to the fashion-conscious Chelsea crowd, weekend-in-the-country squires get it at Upland Traders.

Rafé's ambidextrous Courier Bag (**15**-$250 to $315, at Rafé) is just between a messenger bag and a purse in size, so obviously both sexes go for it. But his meticulously thought-out tote (**16**-$275 to $375) is my personal favorite. Filled with pockets and lined in a brown-and-black houndstooth pattern with a leather-strap-to-shirt-stud closure, this bag is the most versatile and elegant one I could find (especially in fine-wale corduroy; available this fall). It's no Hermès Kelly bag—but then, I'm no trendsetter, either. ■

Sales & Bargains **JADA YUAN**

The Ride Stuff

No one knows the streets of New York—or the equipment you need to navigate them—like bike messengers. Here, they deliver the goods on how to get around.

YOU'RE SITTING IN TRAFFIC or wading through pedestrians when a bike messenger whips past, and suddenly it dawns on you: Wouldn't you rather be on two wheels? A bicycle commute in this city, though, means hazarding potholes, thieves, and cabs. So we asked New York's professional road warriors to give us their picks for survival gear. Acquiring an attitude—or a terrifying curbside mien—is up to you.

Hybrids and road bikes aren't tough enough to take the messengers' daily grind. Used bikes are cheap ($100–$150 at **Frank's Bicycle Shop** and **Bike Works**), but as Thomas of New York Photo Express says, "Nobody gets them unless their shit is busted. You don't know where they've been." Pros prefer the ruggedness of mountain bikes like the Raleigh M20 and the Trek 4500 ($220 and $400, at **Metro Bicycles**) or the velocity of single-speed track bikes from Fuji and GT ($500 and $650, at Frank's).

As for bags, form is secondary to function. Our messengers won't touch any that aren't plenty roomy and waterproof. Most show loyalty to **Manhattan Portage**—which sponsors messenger races—by buying the X-large 1620 ($99) at the company store. But Spider Man at CD&L swears by the impervious two-strapped Ortlieb rubber top-loader ($150 at **Bicycle Habitat**): "I could put a six-pack and a bag of ice in there and never have a leak."

Finally, no city cyclist can forget essentials like the Kryptonite chain with EVO lock ($85 at Bicycle Habitat)—anything else can be broken in under a minute—and a helmet like the popular Specialized Airwave ($35 at Metro). Says Renaldo of Photo Express: "It's chic and aerodynamic, so it looks expensive. But it's not."

Frank's Bike Shop, 553 Grand St. (212-533-6332); Bike Works, 106 Ridge St. (212-388-1077); Metro Bicycles, 360 W. 47th St. (212-581-4500); Manhattan Portage, 333 E. 9th St. (212-995-5490); Bicycle Habitat, 244 Lafayette St. (212-431-3315).

Hanging tough: A bike messenger catches a cab.

Picks of the Week

Alice Roi's sample sale has silk dresses and pants you'd find at Barneys, all for less than $142. *The Inn at Irving Place, 56 Irving Pl., near 17th St. (212-533-4600); A.E., M.C., V.; Mon.–Fri. 10–8; 3/19–3/23.*

New Frontier's sample sale caters to the young and casual—boot-cut pants and fitted jackets at wholesale prices or below. *250 W. 39th St., third floor (212-221-5236, ext. 21); cash only; Weds. 8–6, Thurs. and Fri. 10–6; 3/21–3/23.*

Rhonda Lazar has organized a sample sale with clothing and footwear from lines like Prada and Armani, reduced 50 to 80 percent. *Parsons School of Design, 560 Seventh Ave., at 40th St. (888-937-9006); A.E., M.C., V.; Mon.–Weds. 8–8; 3/19–3/21.*

Simon's Hardware & Bath is marking down items in all of its departments, including bath and kitchen fixtures, from 30 to 60 percent. *421 Third Ave., near 29th St. (212-532-9220); A.E., M.C., V.; Mon.–Fri. 8–5:30, Thurs. till 7, Sat. 10–6; 3/19–3/31.*

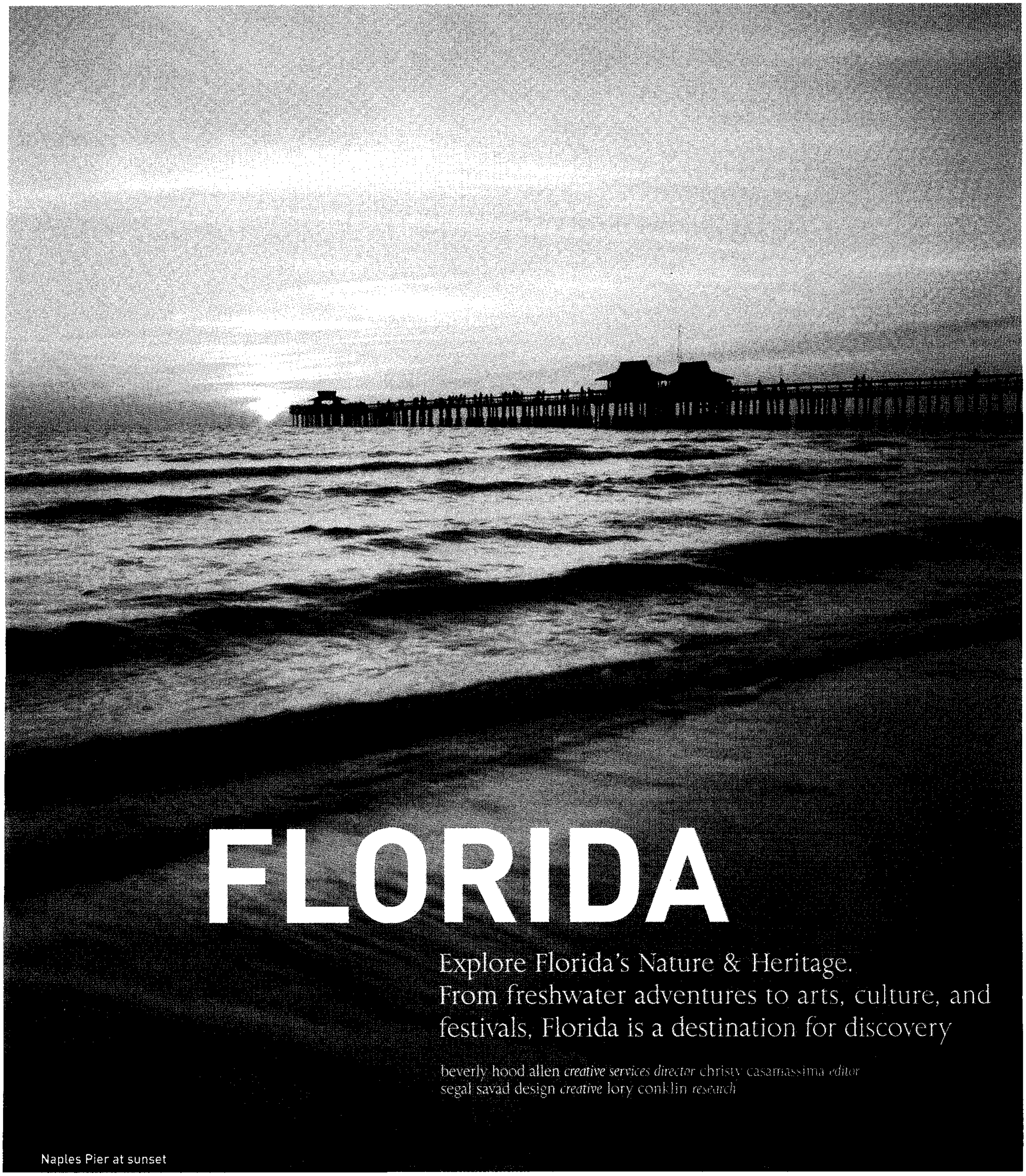
Somethin' Else's liquidation sale means 30 percent off antique windup toys, handmade dolls, and pottery. *182 Ninth Ave., near 22nd St. (212-924-0006); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. till 6, Sun. 1–6.* ■

Always a Deal

Ebates.com can erase all bad memories of rifling through discount underwear drawers. Just click on one of its 400 links—including J.Crew and Barnes & Noble—and get a rebate of up to 25 percent off each purchase. Generous types can donate their rebates to deserving charities.

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photograph by Scott Jones.



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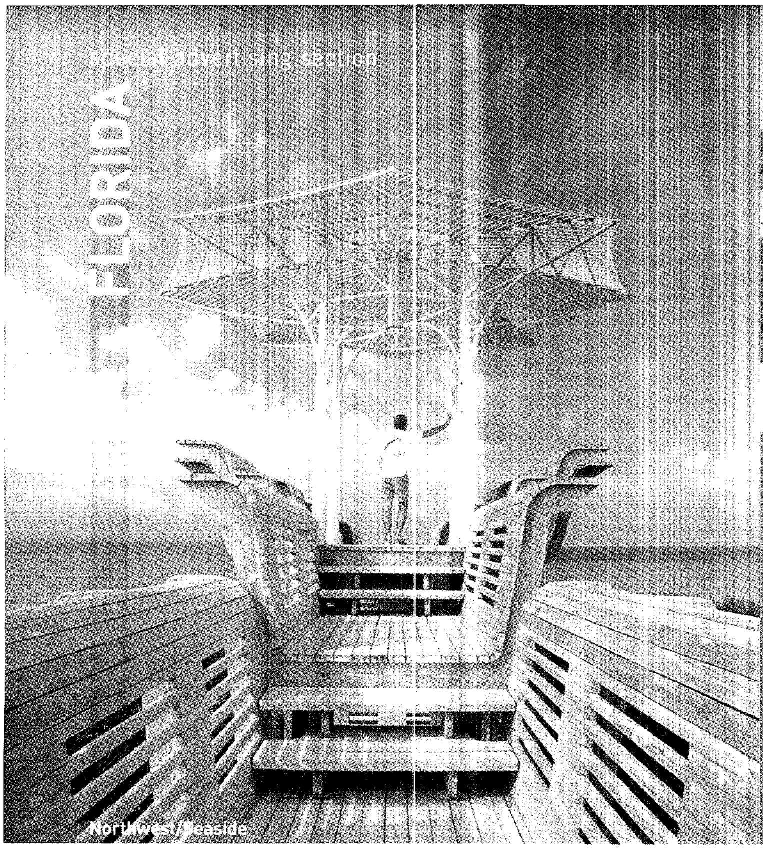
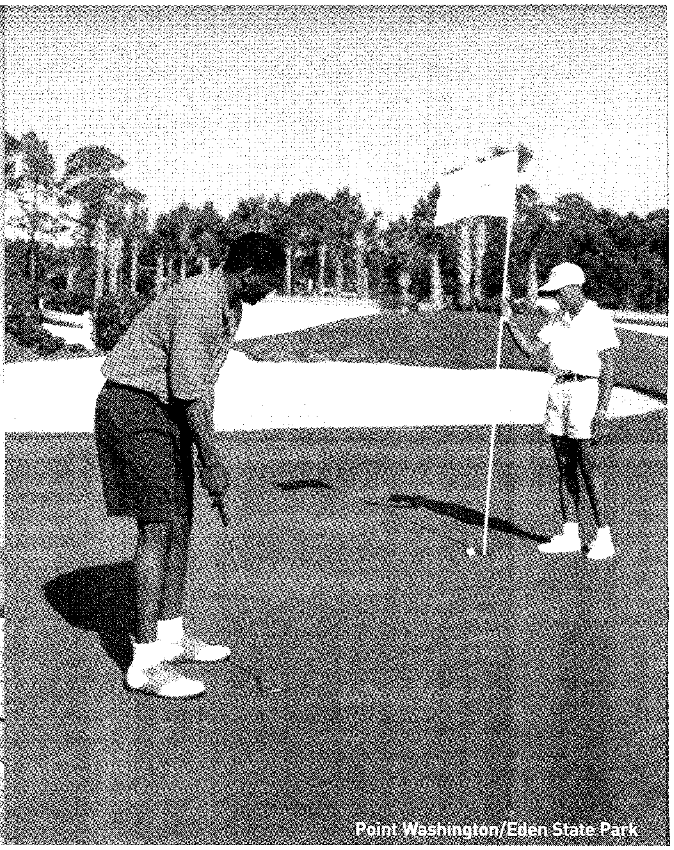


Northwest/Seaside



Point Washington/Eden State Park

northwest

Come to Northwest Florida for powder-white sand, emerald green waters and heaping helpings of true Southern hospitality. Though summertime is typically high season for visitors here, a gentle change of seasons means that your visit will be pleasant any time you choose to come. Pack your swimsuit, forget your cares and head for the best kind of family fun on Northwest Florida's famous white beaches. These stunningly beautiful sands and emerald green waters are reason enough to plan your escape here, but you'll also find a welcome worth remembering.

In addition to beachcombing, active visitors will find plenty of opportunities to golf, go boating, snorkel and dive, or enjoy world-famous fishing. Besides its beaches, Northwest Florida claims some of the most beautiful lakes, bays, and rivers in the state.

RIVER REVELERS

Northwest Florida's claim to fame is its sugar white beaches, but freshwater adventurers have discovered the region for another reason: some of the best canoeing, kayaking and tubing in the state. Santa Rosa County's waterways in particular are so scenic, the Florida legislature designated this area the "Canoe Capital of Florida" in 1981. This thickly forested, thinly populated county (just northeast of Pensacola, county seat Milton) boasts the scenic Coldwater Creek, Juniper Creek, Sweetwater Creek, and the Blackwater River, among others. Altogether, the area offers river enthusiasts more than 100 uninterrupted miles of paddling water along banks lined with ancient oaks and stunning white sand. Outfitters offer everything from two-hour jaunts to three-day river expeditions.

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SEASONAL SECRETS

Summertime and the livin' is easy – or at least that's the traditional school of thought on Northwest Florida vacations. But savvy vacationers who desire delicious slices of solitude are starting to discover Northwest Florida in the "off season." Particularly in the spring and fall, vacations in Florida's Northwest allow all the usual "beachy" activities: swimming, sunning, watersports, and boating – with significantly fewer people sharing the scenery. Golfers will find uncluttered courses and plentiful tee times. Even better – mild temperatures (average highs around 80 degrees) are combined with accommodation prices that dip deep. Winter visitors, often called "snowbirds," find no crowds and even greater values. Events – from wine festivals to seafood extravaganzas to ethnic heritage happenings – are found aplenty and entertain natives and visitors alike.

north central

Come to North Central Florida and discover sleepy little fishing villages along a nearly undeveloped coastline, winding rivers, vast tracts of forested land, and more than 100 freshwater springs. This off-the-beaten-path destination offers a different Florida, but one that is just as beautiful as the better- known beach hotspots. Put away your fancy duds and bring out your adventure gear when you plan a trip to North Central Florida. Rustic towns and unpretentious, gracious folks are what you'll find, along with some of the most exciting outdoor excursions our sunny state offers.

ANTIQUE TOWNS

Some of Florida's oldest towns grew up in North Central Florida, so it follows that they would boast the best antiquing. Micanopy, an age-old Indian settlement and movie set for Michael J. Fox's *Doc Hollywood*, fills its vintage building with charming antique shops. High Springs cropped up around the railroad and today sells its nostalgic mementos in a vital historic district. Antiquing is a favorite pastime in old tobacco town Live Oak. Havana, once the thriving tobacco-farming community its name suggests, today deems itself and its tree-lined streets the "antiquing capital of North Florida." In these and other pleasant way-stops along Florida roads, shoppers scavenge for bits and pieces of old Florida, intermingled with the wares of modern artisans, and artists.

TAKING REFUGE

Each fall, magnolias and towering sand pines vibrate with the flutter of orange wings. The monarchs are migrating at St. Marks National Wildlife Refuge, a major stopover for butterflies as they wing their way, in five generations' time, from Canada to Mexico. The refuge celebrates with a Monarch Butterfly Festival every October.

At other times of the year, nature-lovers are attracted to St. Marks to witness the winter arrival of Canadian geese, or to canoe the St. Marks River and hike trails in search of deer, bobcats, black bears, alligators, bald eagles, and 300 species of nesting and migrating birds. The refuge, one of the nation's oldest, protects 65,000 acres of marsh and woodlands, 32,000 acres of Apalachee Bay, and an 1831 lighthouse. For more information, call (850) 925-6121.

northeast

Come to Northeast Florida and discover an area rich in history and natural beauty. St. Augustine and Fernandina Beach have fascinating tales to tell of long-ago Florida. Closeby, some of the state's premier golf and tennis resorts call this place home. And all along the Northeast coast, gorgeous golden beaches await you. Those with a yen for the historical will fall in love with Northeast Florida, and perhaps fall in love again while walking its gorgeous beaches.

JACKSONVILLE'S NAUTICAL HISTORY

To hear Fred Sandberg talk is to imagine the drama and danger of days gone by in Jacksonville. This 80-year-old co-founder of the Jacksonville Maritime Museum was raised on land near the St. Johns, a waterway he calls "the prettiest river in America." Sandberg's grandmother settled on its banks after arriving in a wagon from Wilmington, North Carolina just after the Civil War. The river, with a viable port, has made Jacksonville an important maritime historical spot. Today, the U.S. Navy calls Jacksonville home; it ranks as the second largest

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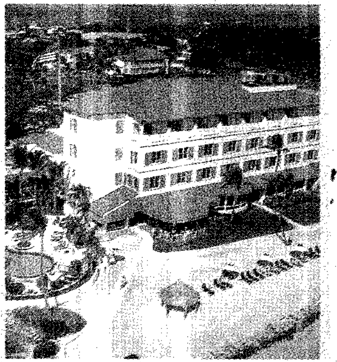

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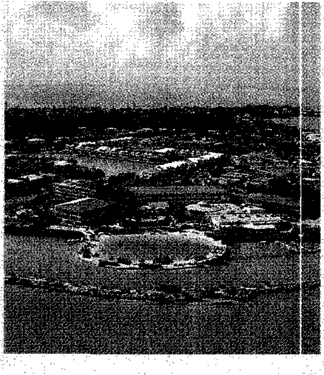

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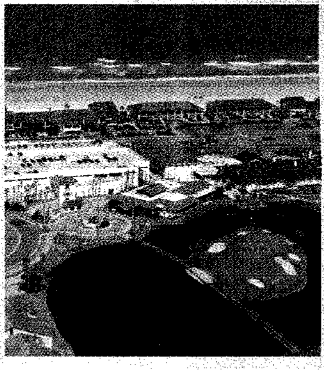

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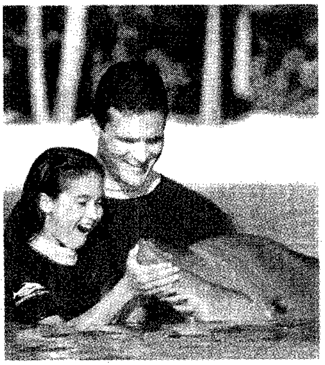

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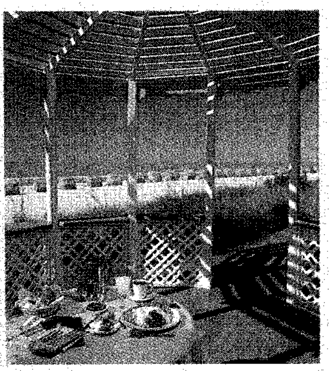

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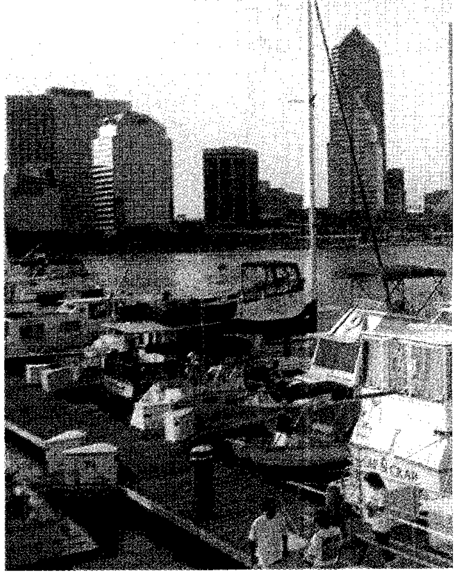

Jacksonville Skyline

carrier basin on the East Coast. Visitors can enjoy the St. Johns and other sites related to maritime history, such as the Jacksonville Maritime Museum (904-398-9011), with displays located on both the north and south banks of the Jacksonville Landing. The museum promotes the St. Johns riverboat and naval history and is the only place in the United States displaying a model of every class of naval destroyer. At nearby Mayport (904-270-5226), visitors may occasionally tour naval ships, depending on the status of U.S. security interests (call ahead). Interpretive programs at Fort Caroline National Monument (904) 641-7155 involve the history of the river from prehistoric tribes to the present.

central east

Visit Florida's Central East region to explore charming communities that retain the laid-back attitude of "Old Florida", while offering plenty of creature comforts. Pretty beaches, nature preserves abundant with wildlife and vegetation, and an exciting events calendar will keep you pleasantly occupied in this vacationland. Don't forget your beach flip-flops and comfortable walking shoes, you'll need them both in Central East Florida, where there's much to see and plenty of great beaches to stroll. Many vacationers like this region because its beaches are the closest to Orlando's theme parks.

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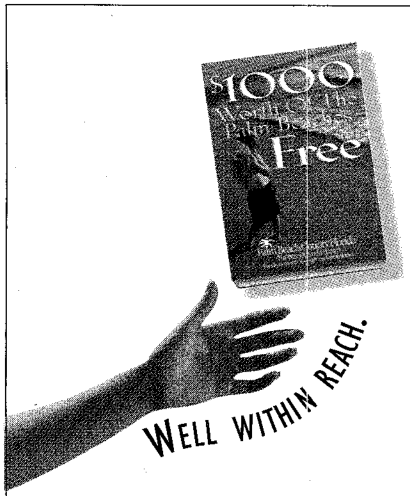

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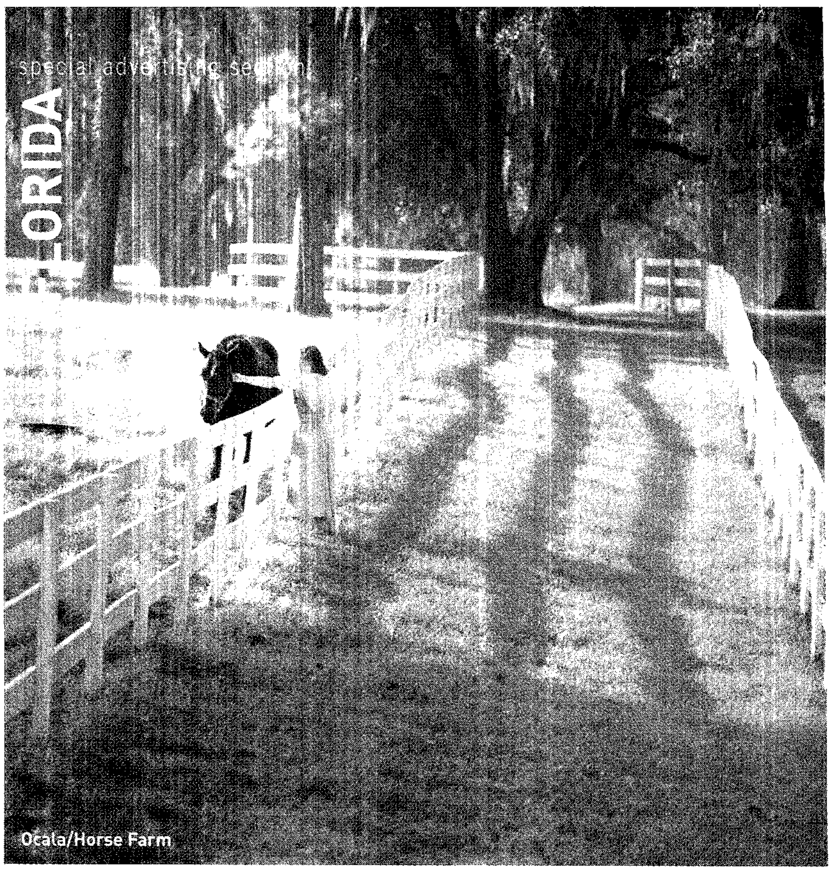

Ocala/Horse Farm

BABY STEPS FOR SEA TURTLES

A tiny sea turtle wriggles beneath the sand, tumbling over its newly hatched siblings. From just one nest, more than one hundred Loggerhead hatchlings awkwardly emerge for their very first breath of salty night air. Together they scurry toward the water's reflected moonlight, and in a frenzied group effort, swim out to sea. This miracle is repeated annually on Florida's coastlines. In fact, The Archie Carr National Wildlife Refuge, stretching from Melbourne Beach to Wabasso, has the densest population of nesting sea turtles in the Western Hemisphere. See these fascinating creatures on an organized turtle walk. Call the Sea Turtle Survival League at (800)-678-7853 for a statewide list of licensed walks.

MARVELOUS MANATEES

To most Florida natives, 72-degree water is a bit chilly for swimming, but to Blue Spring State Park's manatees, it's a soothing bath. These gentle creatures, with their whiskery snouts and spatulate tails, cluster in the park near DeLand between November and March. Centuries ago the Timucuan Indians shared these sparkling waters with manatees, fish, birds and other intriguing wildlife. Today, natural beauty is still enjoyed and appreciated on the park's elevated boardwalk guiding visitors through a lush hammock to Blue Spring. Watch for manatees playing, feeding, or sunning. Although visitors are not permitted to swim with or touch the manatees, the park offers interpretive programs about them. For more information, call (904) 775-3663.

central

Home to a surfeit of world-renowned theme parks, Central Florida offers an unforgettable family vacation adventure. While most visitors spend their time at theme parks and other attractions, some are discovering off-the-beaten-path adventures in small towns and nature preserves.

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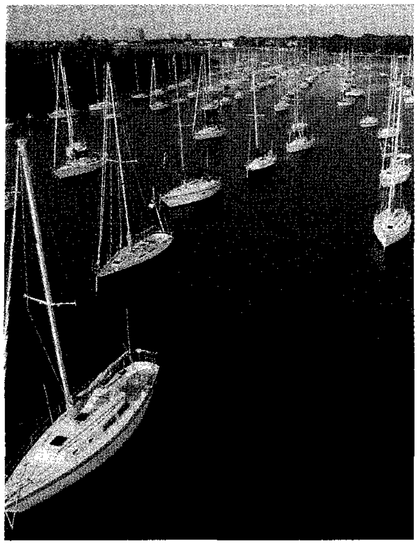
TOUR HORSE COUNTRY

Lush, rolling hills, majestic oaks, and some of the finest equine bloodlines in the world are all found right here in Central Florida's Marion County. The countryside around Ocala boasts some 1,000 farms and training centers and is home to more than 40 horse breeds. It ranks as one of the world's major thoroughbred breeding centers, having produced numerous North American and Breeders' Cup champions as well as six Kentucky Derby winners. Visitors can learn how these champions are bred, trained, and cared for on a tour of one of Ocala's horse farms. Hours, cost and other particulars vary by farm, so we recommend calling the Florida Thoroughbred Breeders and Owners Association at (352) 629-2160, or Tours by Appointment at (352) 624-9191 for more information.



CENTRAL FLORIDA'S SECRET HIDEAWAYS

The billboards along Central Florida's highways tout the attractions that draw visitors to this tourist mecca. But Central Florida offers much more than theme parks and thrill rides. Consider the small town of Lake Wales, with its Bok Mountain Sanctuary and Singing Tower. The 200-foot carillon tower's 57 tuned bronze bells, ranging from 17 pounds to 11 tons, are played from a clavier (keyboard) struck with fists or feet by Milford Myhre, resident carilloneur for 30 years. The bells chime every half-hour and regular recitals are held at 3 p.m. daily. Also in Lake Wales is Spook Hill, an intriguing attraction on what some say is sacred Indian ground. The legend on a sign encourages visitors to stop their car on a white line and watch as it rolls back uphill. Lake Wales' downtown historic district has been restored and was added to the National Register in 1990. Travel to tiny, charming Mount Dora for antiques and other treasures from days gone by. The town has often been called the "Antique Capital of Florida," but is also noted for its festivals including a fine arts and crafts festival in February, an antique auto show and sailing regatta in April, and an antique boat festival in March. Lake County, "on the countryside of Orlando," is an area of quaint inns, graceful rolling hills, and preserved nature areas. Here, you can find the Austin Carriage Museum with its collection of antique horse-drawn carriages, the National Presidents Hall of Fame, and the Lakeridge Winery and Vineyards. In Marion County, Ocala can be the starting point for a number of attractions including nationally known horse farms and the Appleton Museum of Art. Seminole County touts its natural resources and pristine environment. The next time you contemplate a trip to Central Florida, explore the unexpected pleasures this region has to offer.

central west

Come to Central West Florida to find shimmering Gulf waters, the state's top cultural centers, and everywhere a keen respect for Florida's ecosystem. This region also offers several well-known attractions and is within a two-hour drive of Orlando's theme parks. Though it's home to some of Florida's most beautiful stretches of coastline, you'll find our Central West region offers more than the usual beach vacation. So pack your opera glasses and your imagination along with that yellow polka-dot bikini and prepare to sample Central West's diverse cultural calendar, visit pristine nature areas, or enjoy major attractions.

REKINDLING THE FLAME—YBOR CITY IS "HOT"

The ornate iron grillwork, globed streetlights and brick-lined walkways of historic Ybor City harken back to another era. The city began when Vicente Martinez Ybor, a cigar manufacturer and Cuban exile, came to Tampa in 1885 to establish

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his factory. Built upon a single industry, Ybor City's immigrants wove their culture and heritage into the fabric of the area. From the opening of the first factory in 1886 until the 1930s, Ybor City flourished as the premier cigar capital in the country. Ybor's diverse population included Cubans, Spaniards, Jews, Italians, and Germans. These immigrants established their own newspapers, social clubs, stores, mutual-aid societies, and restaurants. The Great Depression, the advent of cigar-rolling machines, and the increasing popularity of cigarettes precipitated Ybor City's decline. Today, Ybor has restored 100 years of decayed elegance into antique splendor. Ethnic restaurants, art galleries, antique stores, and unique shops line its picturesque walkways. Several revitalized clubs, a hotel and a theater still serve the community in their original capacity. Ybor Square is now a shopping, dining, and entertainment complex where you can still see cigars hand rolled. At night Ybor City's streets come alive as revelers spill out of bars and nightclubs, and Seventh Avenue is blocked off for pedestrian use. For more information, call the Ybor City Chamber of Commerce at (813) 248-3712.

SHELL SEEKERS

When on Sanibel Island, do as the locals do and prepare to stoop. Folks here use the term "the Sanibel Stoop" to describe the posture of shell seekers on this tiny island, one of the top shelling spots in the nation. From coquinas to buttercups, cat's paws to conch shells, more than 160 different varieties can be found on the beaches here. Expert "stoopers" say to hunt for shells at low tide or after a storm, but just about anytime you're bound to find something on these bountiful beaches. Local bookstores offer plenty of information, as does the Bailey-Matthews Shell Museum (941) 395-2233. For more information, call Lee Island Coast at (800) 237-6444 (U.S. and Canada) or the Sanibel and Captiva Islands Chamber of Commerce at (941) 472-1080.

THE EVERGLADES—FLORIDA'S LAST FRONTIER

A wood stork silently wades shallow waters. Blue herons, snowy egrets, and roseate spoonbills color the landscape with their pink plumage. For many of

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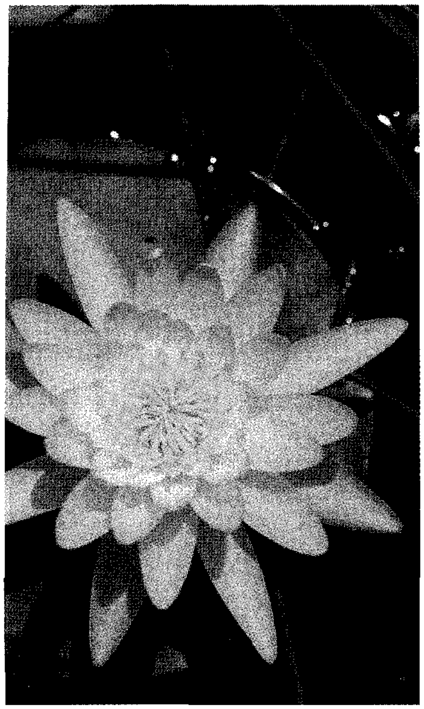
these rare and exquisite creatures, survival depends upon the fate of the vast wilderness they know as home – The Everglades. A richly woven tapestry of subtropical splendor, this dramatic masterpiece of nature encompasses more than 1.5 million acres. Everglades National Park is the only ecosystem of its kind in the world. A freshwater river, only inches deep in most places, creeps seaward through the Everglades on a gently sloping riverbed. Lush tree islands thrive on limestone mounds just above the restless flow. Massive mahagony trees, mangroves, and pines share the surrounding marsh with alligators, deer, raccoons, bobcats, and hundreds of other species of plants, birds, and animals. The Miccosukee Indians found sanctuary here 150 years ago and called their new home "Pahayokee," or the river of grass. Their presence is strong, even today, as is that of the neighboring Seminole Tribe. There are many ways to explore this ecological gem. Hiking, canoeing, and camping can be arranged in the park, and airboating and swamp buggy tours are available nearby. In December 1997, the park celebrated its 50th anniversary. For more information, call Everglades National Park at (305) 242-7700.



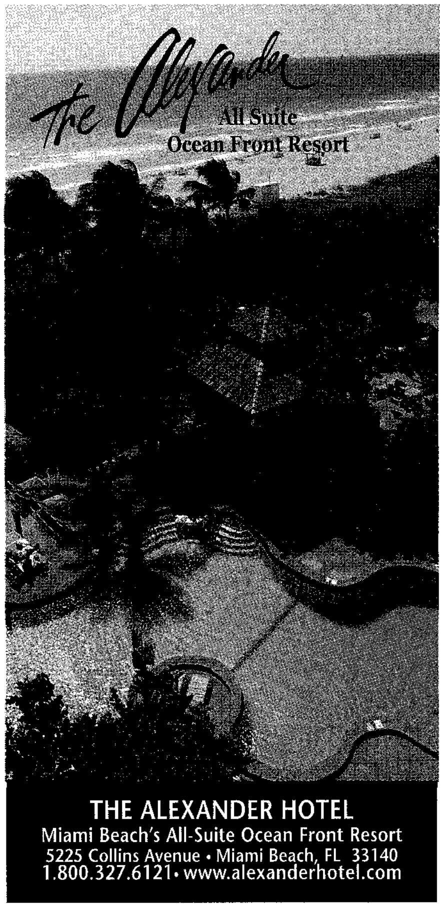
southeast and the keys

Come to Southeast Florida and The Keys for big city lights, tiny island treasures, and plenty of wonderful vacation spots in-between. Warm, clear, blue-green waters splash the coastline of this region, which takes you from the most remote wilderness to our most cosmopolitan centers. More than any other region in the state, Southeast Florida and The Keys offer diversity. With soft beaches, world-class museums, superb diving and snorkeling, cruising from two major ports, fine dining by the water, legendary fishing and plenty of beautiful, relaxing places, this region is the perfect place to plan your dream vacation. So dream on, and then see which city or area best fits your bill.

SUNSET CELEBRATION

Sunset in Key West is more than a time of day: it's a "happening"—a special occasion when hundreds of people and entertainers gather on the docks at Mallory Square. You might hear the "Cookie Lady" hawking her delectable wares in amusing rhymes; see flame-tossing jugglers; and witness the "world-famous" balancing act. Musicians provide Key West background melodies to vendors offering everything from "Southernmost Key Limeade" to unique clothing and other island goods. The cast of characters changes nightly. You'll find the live entertainment is really a pre-show to a solar one. Once the sun begins to sink into the ocean, all eyes turn to the horizon for nature's performance. There is no admission charge, though entertainers do "pass the hat." Whatever you decide to put in, you'll find the Sunset Celebration is worth it. It's a Key West experience you won't want to miss.

For more information on Florida call toll-free 1-888-7-FLA-USA or visit our website www.ny.flausa.com.



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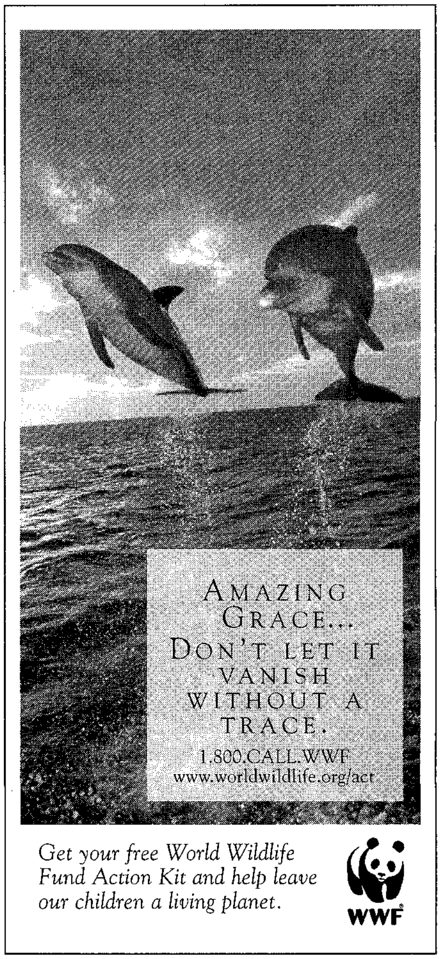
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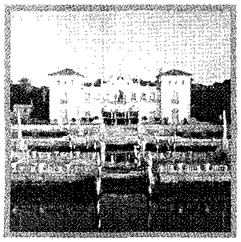

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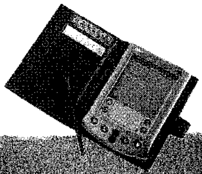

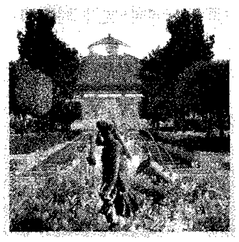

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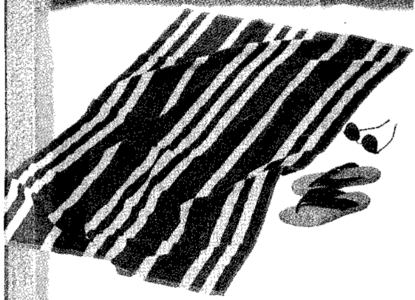

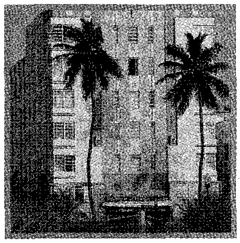

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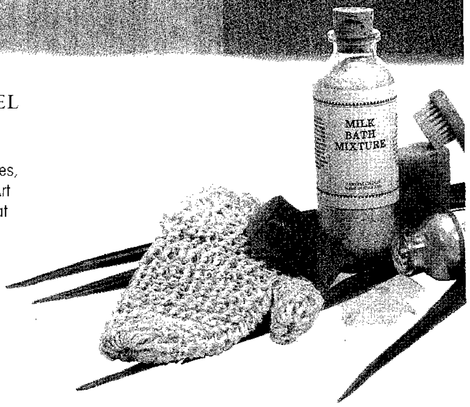

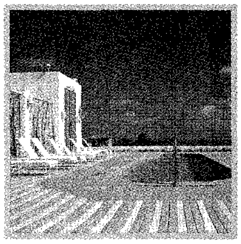

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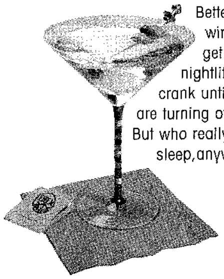
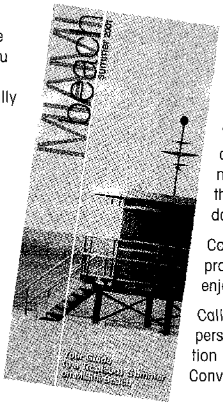


Better catch some winks before you get here – our nightlife doesn't really crank until most cities are turning off their lights. But who really *needs* sleep,anyway?



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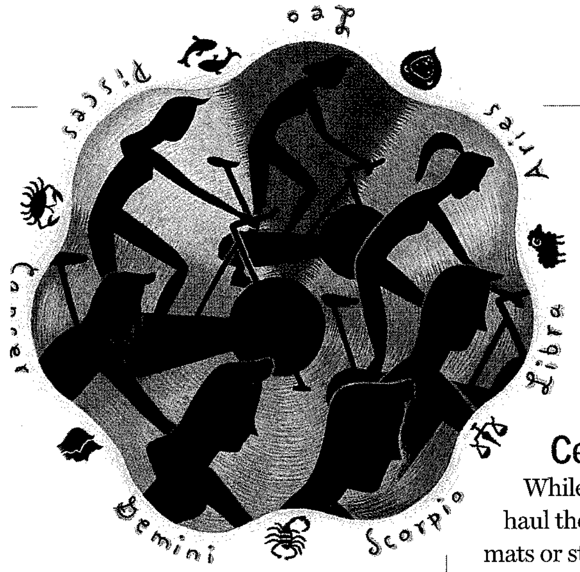
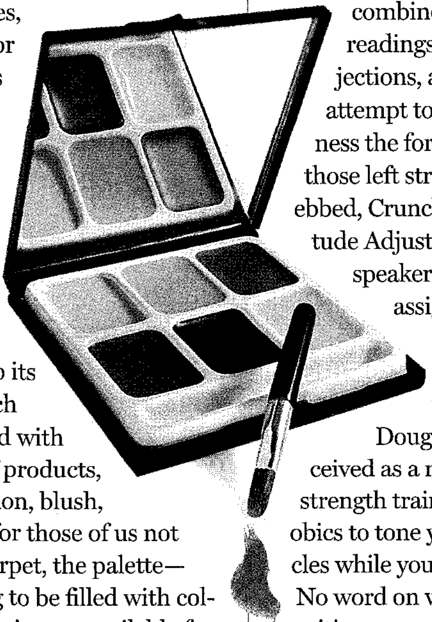


Hollywood Customs

It's Oscar time, which means Tinseltown is readying itself for primping, parties—and goodies galore. Cosmetic companies get in on the action by setting up camp in hotel suites, offering products or treatments to stars heading to the awards show. This year, Bobbi Brown (which has beautified starlets like Minnie Driver in the past) is offering customized makeup palettes to its glam clientele. Each palette will be filled with the star's choice of products, including foundation, blush, and lipstick. And for those of us not walking the red carpet, the palette—empty and waiting to be filled with colors of your choice—is now available for $22.50 at Saks Fifth Avenue and Bergdorf Goodman.



Cerebral Crunch

While Manhattanites grudgingly haul themselves onto Jivamukti's mats or strap themselves into a Pilates machine, their L.A. counterparts are taking a more unorthodox approach to fitness. Crunch L.A. in West Hollywood is appealing to the stars (celestial, not Hollywood) with Darryl Gaines's new "Astro Ride" spinning class. Each session combines astrological-chart readings, constellation video projections, and strenuous spins in an attempt to, as Gaines puts it, "harness the force of the planets." For those left stranded after the Est wave ebbed, Crunch has also unveiled "Attitude Adjustment." Featuring guest speakers and creative-writing assignments designed to help "break through mental blocks and negative beliefs," instructor Doug Sharp's class is conceived as a motivational tool—with strength training and aerobics to tone your muscles while you . . . *think.* No word on whether writing a screenplay treatment counts as homework. LAUREN BASS

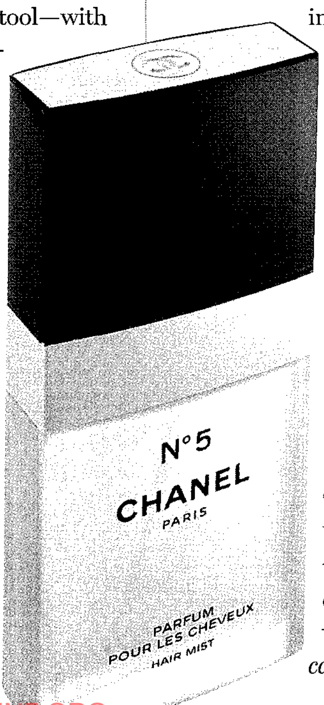
Star Treatments

Visitors to Beverly Hills have a new reason to avoid the freeway and stay in their hotels: a spate of ultra-pampering spa treatments. The Four Seasons has just opened a luxe spa, which, in typical Hollywood style, features massage tables equipped with DVD players below the neck cradle (pictured above), allowing clients to watch soothing scenes of waves and beaches as they are kneaded into an alpha state. Not surprisingly, we hear some type-A locals have been smuggling in their latest rushes. At the Peninsula Beverly Hills, the in-house spa now offers a "silver ion mask" facial to its golden clientele. A damp cloth infused with silver is placed over the face, which purportedly draws on the skin's magnetic charge to relax muscles and reduce wrinkles and inflammation. Just don't try to lift it out of the spa and into a pawn shop. The Regent Beverly Wilshire is taking the spa theme in a new direction, offering clients treks into the area's canyons. So you *can* actually walk in L.A.?

Editor's Pick

Chanel No. 5 Hair Mist

Give those pulse points on the wrists and behind the ears a rest—the latest place to harbor your perfume is in your coif. Next month, Chanel will introduce No. 5 Hair Mist, the classic scent delivered in a spray that doesn't dry out your hair or affect color. Chanel calls it a "weapon of seduction," but it's a boon for those who don't want to wash their hair every day, working to get rid of smoke and other telltale scents from the night before. Now, *that's* a French concept if we've ever heard one ($25 at Bloomingdale's, Barneys New York, and Chanel Boutiques).



Photographs: clockwise from top, courtesy of the Four Seasons Hotel; Joe Scafuro (2). Illustration by Barbara Lipp.

TechWatch

SIMON DUMENCO & HILLARY ROSNER

Burn, Baby, Burn

Can't tell an MP3 from a BMG? These music sites and tech toys will help you get downloads.

Feel the Burn

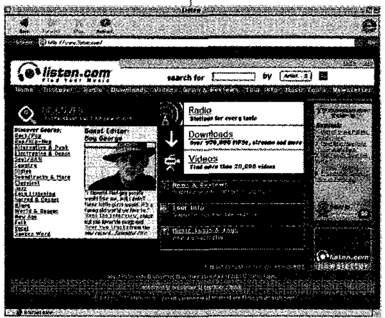
We like the idea of being able to record CDs, but the potential trauma of installing a disc burner in the PC almost put us off the idea entirely. The Iomega Predator CD-RW ($269.99, J&R Music World, 21-23 Park Row; Circuit City, Union Square) eliminates the anxiety: It's an *external* drive that quickly hooks up through a USB (or FireWire or PCMCIA) connection. Unlike similar products, it's a worthy companion to even the sleekest machine (yeah, it's iMac-compatible). It comes with software that not only lets you put MP3s onto CD-R or CD-RW discs but also backs up hard-drive-hogging multimedia files, like digital photo albums.

Kind of Blue

The new Sonic Blue RioVolt Digital Audio Player ($169.99, J&R Music World) looks like any other portable disc player—only it has the extra brainpower needed to read MP3-encoded discs. What this means, basically, is that it can switch back and forth between standard music CDs and CD-R discs with digital music (in either MP3 or Windows Media Audio format). Even if you have no interest in downloading music, you can use a CD-RW drive (like the Iomega Predator, above) to "rip" and compress up to twenty hours worth of tunes on a single CD-R disc the Sonic Blue can play. How's that for smart?

Matchbox Teeny

MP3 players are unlikely to get any smaller than the new Panasonic SV-SD75 ($399.99, J&R Music World), simply because it's not much bigger than what's inside it: a single rechargeable AAA battery and a memory card. An extra 64MB card is included, along with a card reader that quickly hooks up to your computer through a standard USB connection, so you never actually have to tether the SV-SD75 to your desk to load it up with music. And the XBS (extra bass system) gives a nice boost to compressed tracks that otherwise might sound a little tinny.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Guest Editor:
Boy George

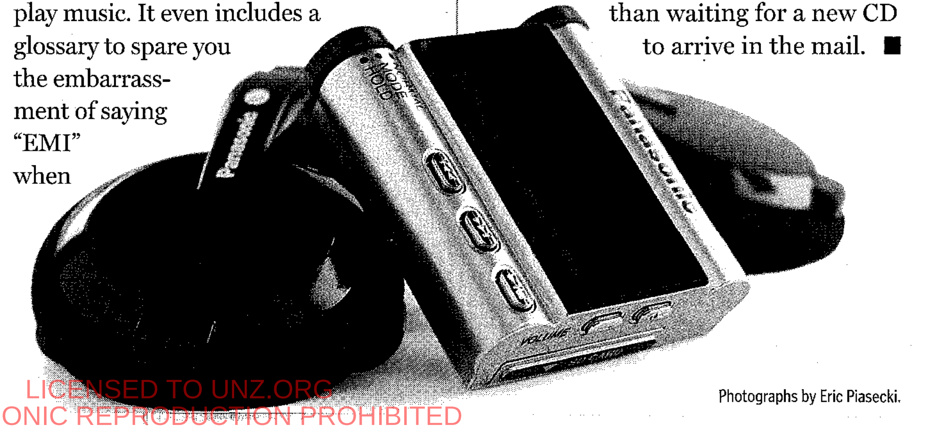
Site Specific

Napster has had its legal problems, but the verdict on online music is that it's here to stay. So if you couldn't tell the difference between a ripper and an encoder if your Elvis Costello LPs depended on it, you need Listen.com's "Beginner's Guide," a no-nonsense tutorial that shows you how to find, download, and play music. It even includes a glossary to spare you the embarrassment of saying "EMI" when you mean "SDMI."

Listen.com can also help you find up to a million downloadable songs—by everyone from the Backstreet Boys to the Beatles. If you're searching for something specific, try Lycos's MP3 search engine, at music.lycos.com/downloads. You can search the database by artist or genre (show tunes, anyone?), or try the "independent" area for unsigned acts.

For a more indie vibe, try Insound.com, an online store for "Indiemogaragepunknoiseelectronic+essentials" that features a rotating roster of downloadable songs. Up your street cred by downloading tracks by Spanish hardcore band Aina, or "icy post-punk" riffs from the band Gwen Mars.

If all you need is digitized Madonna, you can go to Amazon.com and click on "free downloads" for a menu of chart-toppers from Smashing Pumpkins to Emmylou Harris. It's no harder than waiting for a new CD to arrive in the mail. ■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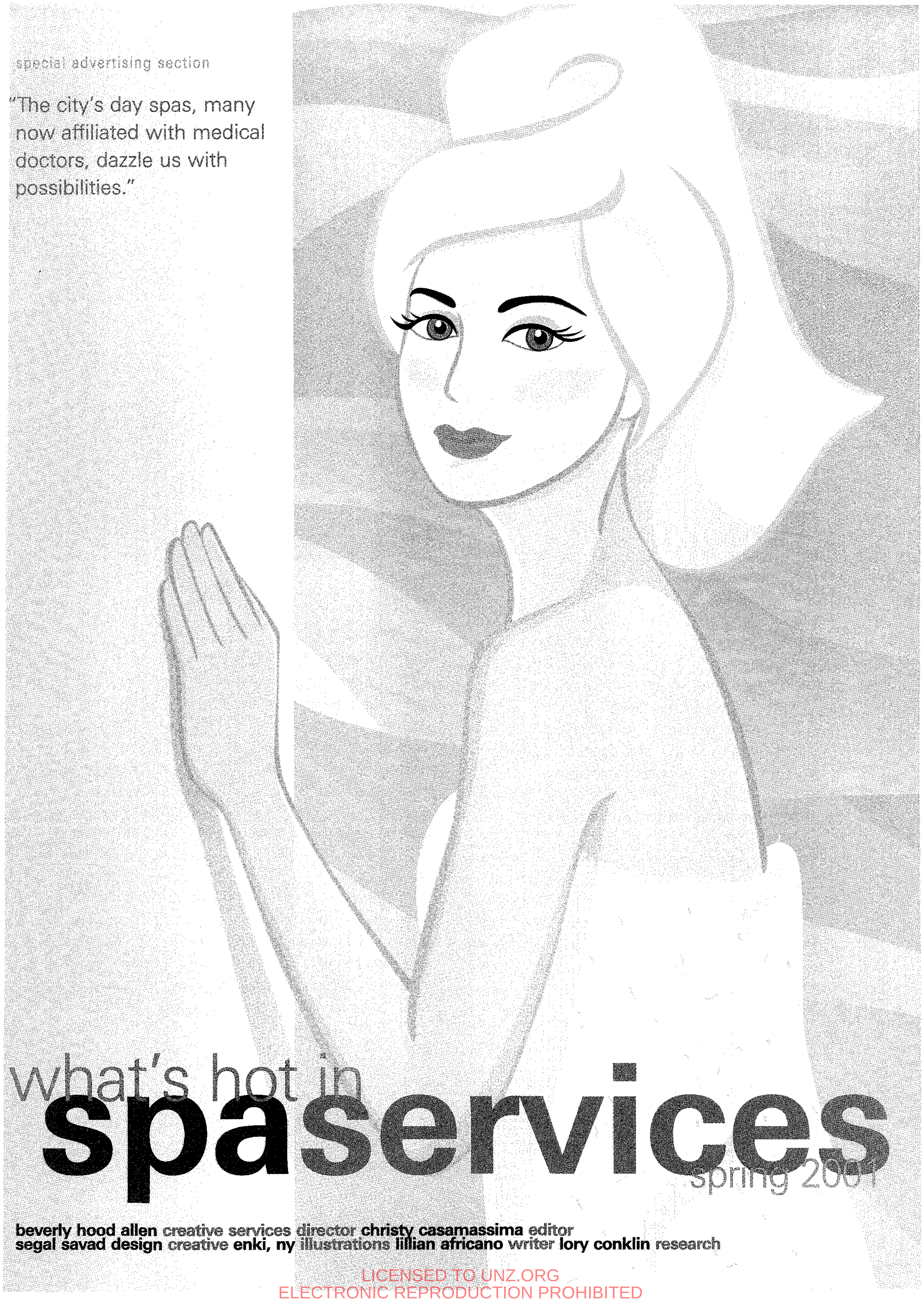
Photographs by Eric Piasecki.

special advertising section

"The city's day spas, many now affiliated with medical doctors, dazzle us with possibilities."



what's hot in spaservices

spring 2001

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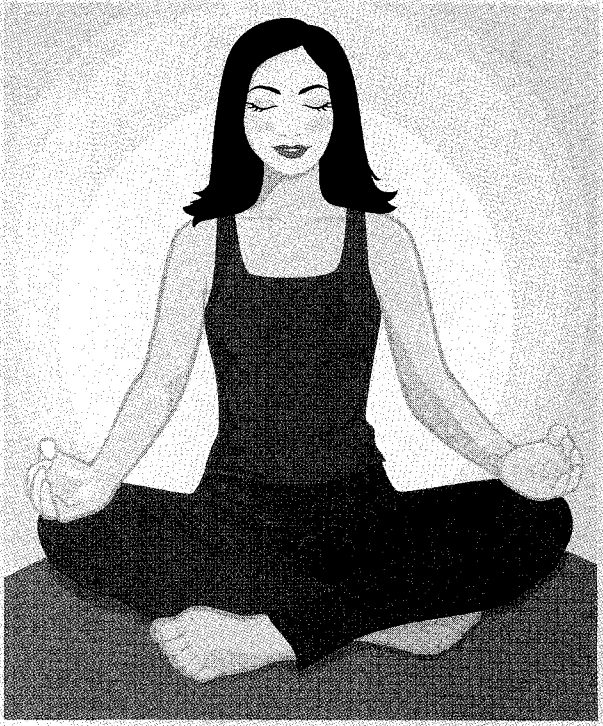
As spa concepts move further into the mainstream, advancing into areas traditionally reserved for conventional medicine, treatments have become ever more sophisticated and effective. Clinical anti-aging therapies produce results undreamed of a decade ago; so do high-tech skin and body treatments. The city's day spas, many now affiliated with medical doctors, dazzle us with possibilities. Wrinkles zapped with a pulse of light. Bloat banished with herb-infused wraps. Mood enhanced with healing aromatherapy. For every problem, New York spas offer a solution. Most of the spas listed here have a full menu of services, including old standbys, such as manicures, pedicures, massage and the like.

I'd love to go away to one of those fabulous destination spas I've read about, but I just don't have the time."

You're in luck. If you have read or heard about **The Greenhouse**, the luxurious spa in Texas, you'll be pleased to know that you can enjoy the same modern beauty treatments at New York City's new The Greenhouse. In this inviting and airy day spa, with pristine white walls and natural oak floors, you'll find not only beauty services, such as Micro-Dermabrasion and Laser Hair Removal, but also Aesthetic Medical and Dermatological Treatments by Doris J. Day, M.D., a Board Certified dermatologist. These include Botox treatments, collagen injections, Photorejuvenation, and Sclerotherapy to eliminate leg veins and broken blood vessels.

In between treatments, enjoy a relaxing Japanese soak or retire to the fresh food bar, which features the famous "Spa-Tex" cuisine served at the Texas spa. Nibble on seared tuna salad while receiving the spa's signature pedicure. Or sip a double latte after a Bronzing session that gives you a healthy, beautiful tan (aloe vera-based and quick drying). You say you want even more pampering? The Greenhouse also offers concierge services, including restaurant reservations. And before you go home, pick out a gorgeous flower arrangement by Belle Fleur, the darling of the city's fashion crowd. Have it delivered to your home—or to someone you love, perhaps with a spa gift certificate.



I've lost and gained the same 20 pounds over and over. Is there anything out there that really works?

"Our integrated approach to weight loss really works," says Skyler Madison, managing director of the **Skyler Madison Wellness Center**. "We don't use pills, pre-packaged foods, or `diets.' We do take a mind-body approach, with our master healer, to personal transformation. We help you change the way you think about food. First we do an in-depth assessment of your lifestyle. If something is out of balance, you could have emotional issues that stand in your way. We use hypnotherapy to help re-program old habits and personal counseling sessions to help you reach your goals. You'll follow an easy meal plan that gives you lots of energy—and your personal coach will work with you every step of the way. To complete your transformation, we have state-of-the-art cellulite treatments, de-toxifying Cleopatra wraps, and body contouring with a Board Certified plastic surgeon."

I'm so stressed and scattered, I wish I could escape to a mountain-top and center myself again.

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of the Himalayan Rejuvenation Treatment, an AVEDA purifying and rejuvenating body treatment based on Ayurvedic practices which deeply cleanse, purify, and soothe the body while relaxing the mind. After a light full-body exfoliation and a calming application of essential oils, you'll be cocooned in a steam tent bathed in AVEDA aromas. Finally you'll experience a deep sense of relaxation as a plant-based concentrate streams onto your forehead, integrating body and mind. Says Scott J.: "This treatment is designed for you to focus on yourself, to center yourself. It's so relaxing, our clients hate to leave."

What is Callanetics? And what kind of miracles can it work on my out-of-shape body?

"The miracle of **Callanetics** is that you'll usually see results within 10 sessions taken over a three-week period," says Ruth Jeffries, owner of the Manhattan studio. "It's the intelligent woman's exercise. The more you think it through, the better it works; this is really a mind-body connection. I teach exercises that work the deep postural muscles—not the surface muscles, which can make you bulk up." Ms. Jeffries recently introduced the new Third Dimension Callanetics. "It's three times more intense, three times more effective—and results are three times faster. It lifts the breasts, reduces saddlebags, trims the waist and tummy, and lifts the behind. It feminizes your body and creates a long, lean silhouette."

My body feels and looks puffy and bloated and my clothes all seem tight.

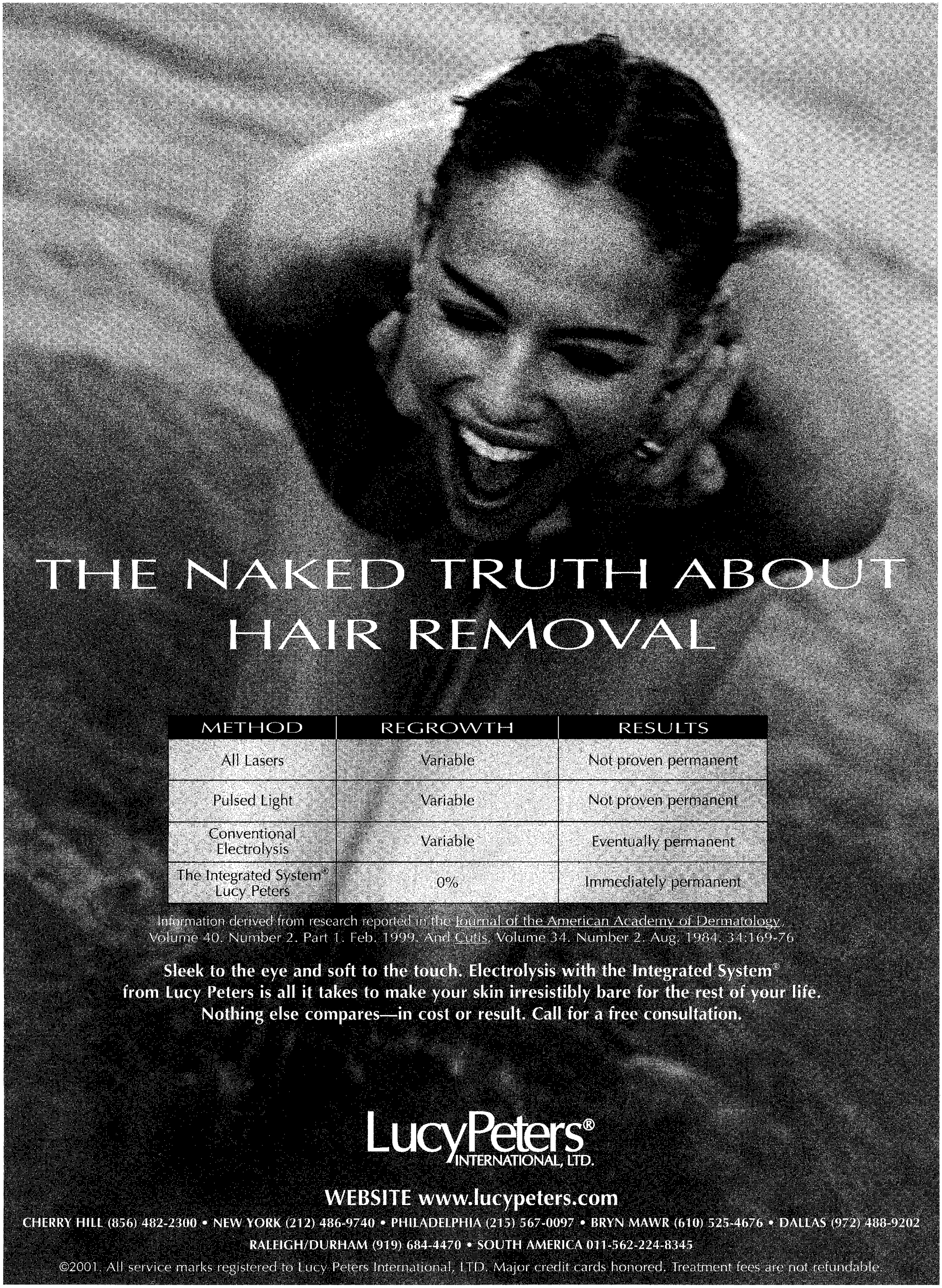
The Body & Soul wrap at **Isabella's Day Spa** is a perfect antidote for bloat. Made from aloe vera and other herbs, this slimming wrap goes to work quickly, removing toxins from bulky fat cells. "We recommend six treatments, one each week," states Isabella. "You'll see results after just one treatment. You'll lose one inch of body fat or one dress size. After the series, you'll be svelte and tight." Clients have reported inches lost from hips, stomach, arms, and thighs. Said one happy camper: "The quick results are a real motivator when you're trying to lose weight." An added bonus: this relaxing treatment leaves the skin silky and smooth.

I've always had some cellulite, but since I had my baby, it's much worse. And now I have stretch marks, too!

"The cellulite-buster known as ENDERMOLOGIE® can solve both problems," says Denise Margulies of **Skin & Body Contour**, described by *Self* magazine as "the pioneer ENDERMOLOGIE® center in the U.S." Denise works her magic on models, new moms, and not-so-young clients who aren't ready to put aside their bikinis just yet. "We use only the new generation CELLUM6™ machine," she explains. "It's much stronger, exfoliates better, boosts circulation and reduces dimpling much faster." But, she adds, successful results are technician-dependent, so experience and training are very important. For at-home maintenance, Denise gives clients an anti-cellulite kit: a knotted ball for massaging vertical tissues at blockage sites and an all-natural cream for target areas.

I like my body treatments with a European flair.

If you can't fly off to Paris, **Jacques Dessange** will refresh, rejuvenate, and pamper you *Des Pieds à la Tête*. While you're wrapped with detoxifying seaweed, you'll receive a fabulous reflexology treatment and a Dess'Lift that re-sculpts your face, plumps up fine lines, and leaves your complexion radiant. Says aesthetician Micheline Reboh: "The Dess'Lift uses an electrotherapy machine to increase the penetration of phytotherapy ingredients, including Royal Vegetal Jelly. It eliminates toxins from the skin, removes blemishes, regulates cell metabolism and tones muscle fibers. The treatment also restores the five vital functions of the skin: exfoliation, oxygenation, hydration, regeneration and protection.



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I'm going on vacation soon, but my skin is so dry and flaky, I'd hate to put on a bathing suit. I feel like I need a "facial" for my whole body!

You do, you do. And the **Oasis Day Spa** will give your body the care it needs. Start with a Body Glow Salt Scrub with Dead Sea Salts and aromatherapy oils to exfoliate the dry skin and improve your circulation. Follow with a Detoxifying Mud Wrap, a natural clay treatment from the Dead Sea; it detoxifies and softens while hydrating and remineralizing your skin. Not only will your skin look soft and smooth, it will feel fresh and revitalized. The Mud also reduces water retention, joint inflammation, and arthritis. Another option: the Nourishing Seaweed Wrap, which also remineralizes and rejuvenates your skin. Finally, have your tensions washed away with a six-jet Vichy Shower, which gives you a hydro-massage that leaves you feeling invigorated yet relaxed.

What hot treatments are the stars choosing this spring?

At the **Susan Ciminelli Day Spa**—where stars like Jennifer Lopez and Melanie Griffith come to be massaged, scrubbed, and pampered—the hot pick for spring is the Aromatherapy Lymphatic Drainage Massage, which combats cellulite and water retention. It's especially effective when followed by a Seaweed Body Wrap. To maintain lasting results at home, Ciminelli recommends brushing your body with her loofa mitt from France—and then stepping into an algae fine powder bath. These and other Ciminelli products are available at Henri Bendel's, Bergdorf Goodman's—and online at susanciminellidayspa.com.

I look pretty good from the waist up, but my tummy and thighs are lumpy and bumpy.

"Bring your lumpy, bumpy figure to me," says Anushka, New York's Cellulite guru and founder of the **Anushka Day Spa & Cellulite Clinic**. "I'll give you thin thighs, a fabulous abdomen, and a toned tush." For 29 years Anushka has slimmed and tightened legions of New Yorkers—and not just the famous and fashionable whose photos line her townhouse walls. Her intensive five-week Body Contouring Program, a combination of cutting-edge treatments from Europe, was named Best Body Treatment by *Allure* Magazine. Anushka also offers quick body revitalizers—like the Hot Shot Slimmer, which starts with a self-heated oceanic wrap that targets problem spots from the waist down—and finishes with a thigh contouring massage with Anushka's Hot Shot Thigh Gel. Whatever treatment you choose—the Model's Secret Slimmer, Bye-Bye Bloat, a luxurious facial, or a Hot Lava Stone Massage—you will be pampered from head to toe.

How can I get rid of hair on my face and body so it never grows back?

"If you really want to get rid of hair, you must use electrolysis, says" Lucy Peters, president and founder of **Lucy Peters® International, Ltd.** And if you use electrolysis, you shouldn't have the same hair treated over and over again."

At Lucy Peters, results are immediate and permanent—each hair is treated just once. With its patented LPS33® EPILATOR, The Integrated System® is a technically advanced electrolysis method developed during 10 years of medical and engineering research and human clinical trials. More than 70,000 patients have undergone 1.7 million hours of successful electrolysis at Lucy Peters® International, Ltd.

At Lucy Peters, an individualized program is formatted for each patient, following an evaluation of the treatment site. A stringent screening process and the medically-based Lucy Peters' teaching curriculum, developed with physicians, produces superior electrologists who are equally skilled in mechanical procedures and patient handling.

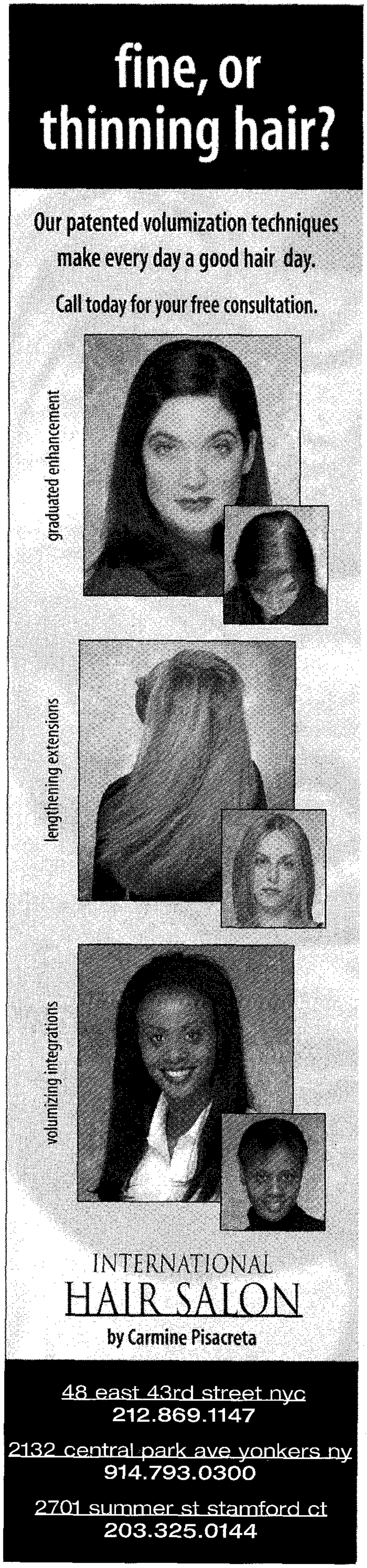
Lucy Peters provides the only immediately permanent integrated system of electrolysis with no regrowth or scarring. Lucy, who started the company in 1969, after years of her own personal frustration with hair removal, warrants her quotes in writing.

I want to look ten years younger, but without the downtime of surgery or the risks of laser resurfacing.

Consider the Epifacial,™ the new high-tech, non-invasive, and risk-free alternative offered at **completely bare** (Manhattan and Scarsdale). This revolutionary process uses intense, controlled pulsed light to correct all skin imperfections—including wrinkles, broken capillaries, mild acne scars, rosacea, and sun damage—without trauma to the surface of the skin. Epifacial™ targets the cells under the skin surface, increasing fibrolast, which stimulates new collagen—and allows the skin to rejuvenate itself. States owner Cindy Barshop: "After one treatment, you'll walk out with unbelievably even skin tone. Your lines will continue to diminish, and you'll look younger with every passing day."

My husband I are active, healthy people. I'm 48, he's 57. We're both considering plastic surgery so we can look as young as we feel.

"Spring is the busiest time for plastic surgeons because men and women alike want to look their best for summer," says



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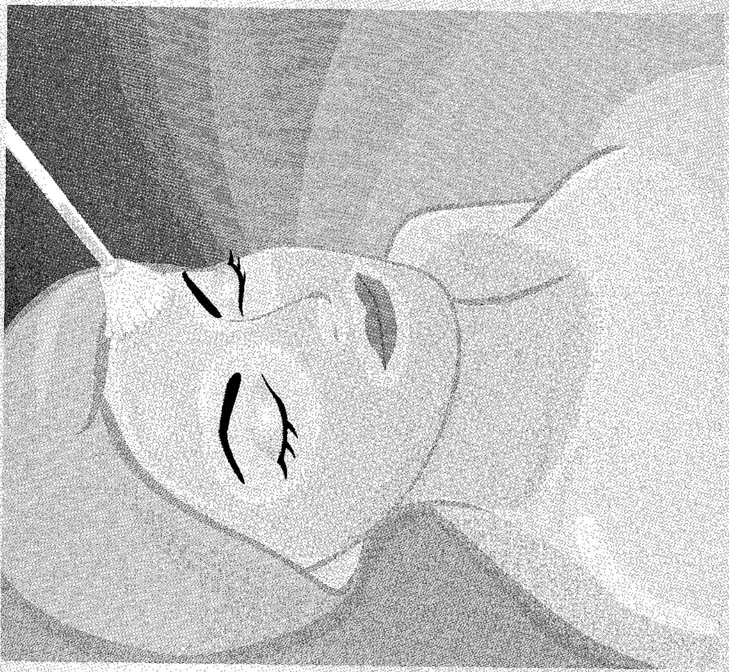
George Lefkovits, M.D., FACS. "For women, the most common procedure is body contouring with liposuction; the second most common is breast surgery. Often women seek breast augmentation and liposuction at the same time to enhance body proportions. Tummy tucks are also popular." If plastic surgery is done in the spring, Dr. Lefkovits points out, there will be plenty of time to recuperate before bathing suit season. It's not only women who seek help in reshaping their bodies for summer: "Men constitute a large part of my practice. They're as vain as women, and they have become more accepting of that vanity. However, they still need a setting in which they feel comfortable and where they understand that aesthetic procedures are commonplace for men." The most sought after procedures by men are body contouring, with our without liposuction, facial rejuvenation, hair transplantation, and nasal profiling. Dr. Lefkovits is affiliated with Lenox Hospital and Beth Israel North Hospital.

How can I turn the clock back without surgery?

At **Ajune: The Center for Beauty Synergy**, you'll find an armory of high-tech treatments, including the revolutionary new NLite™ laser, which reduces wrinkles and restores the skin's surface to its original state. The laser targets the tissue under the skin and stimulates new collagen growth. As the collagen fills in the depression under the wrinkle, the crease gradually diminishes, and your appearance continues to improve over the next few months. The painless, non-invasive treatment does not wound the skin and can take as little as twenty minutes. It is performed by medical director Dr. Mauro



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C. Romita, a Board Certified plastic surgeon named as one of *New York* Magazine's "Best Doctors in New York."

> I'm thinking about plastic surgery, and I'm also open to non-surgical procedures that will make me look younger. I can't take weeks off from work.

The Manhattan Center for Facial Plastic and Reconstructive Surgery offers comprehensive care, paying special attention to the modern urban professional who needs immediate results with minimum down time, says surgeon director Dr. Arthur L. Millman. For the removal of wrinkles, age spots, enlarged pores, spider veins, rosacea, and unwanted hair, Intense Pulsed Light Therapy is performed in a 20-minute office session without anesthesia or discomfort. For deeper penetration, Dr. Millman uses the Erbium YAG cold (non-burning) laser (three to five day recovery) or the Combined Wavelength Laser (overnight recovery), which uses different kinds of energy to target specific tissue. Many of Dr. Millman's patients choose Minimal-Incision (endoscopic) Facial Surgery to correct drooping brows and lift heavy lids, mid face-lifts, cheek and face-lifts. Facial cheek and chin implants can improve facial contour. "The surgery can be done alone or combined with multiple wavelength rapid recovery laser and pulsed light therapy to create a new you, internally and externally," says Dr. Millman. Many of these procedures can be done over a four-day weekend."

What's hot in high-tech facials?

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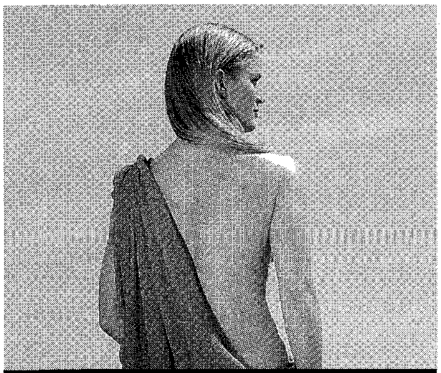

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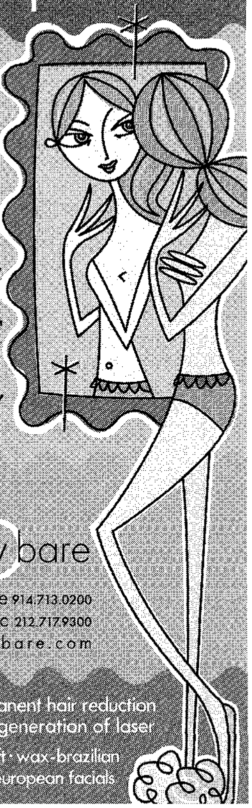

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use products by Guinot of Paris and a computerized French-made machine that emits electrical pulses to maximize penetration of oxygenating gels into the skin. We pay special attention to your neck and eye areas. The facial, which takes 90 minutes, is deep-cleansing, hydrating, oxygenating, and rejuvenating. The results are visible and long lasting. It firms the skin and literally irons wrinkles away." For the best results, Ballen recommends a series of six treatments at one or two week intervals. At Tipaz, the specialty is facial muscle-toning with electricity. Consultations are complimentary and the service is personalized.

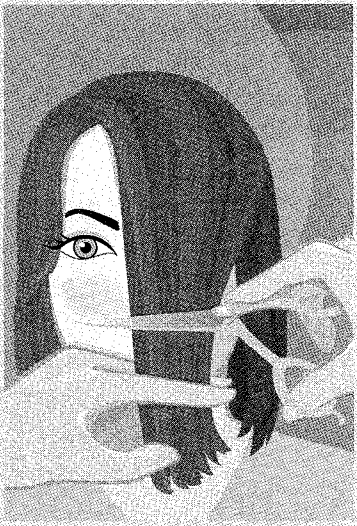
My skin looks dull and gray. Help!

"To restore a healthy glow to your complexion, we un-clog your pores and get rid of surface dirt and dead skin cells," says Faina Shafir of **Faina's European Skin Care Center**. Faina, who has been solving skin care problems for almost 30 years, has a sophisticated new spa that includes state-of-the-art equipment and a steam room. "First we prepare your skin with a European Deep Pore Cleansing Facial, which includes massage, steam and extraction, followed by two masks which either exfoliate and nourish, or tighten and nourish, according to your skin type. Then, our Micro-Dermabrasion treatment removes a layer of dead skin, giving you the dramatic results of a chemical peel, without the redness or scarring. It erases fine lines, age spots, and sun damage. Do this on your lunch hour and go back to work looking radiant."

I want so much to wear the great hairstyles I see in magazines, but my hair has gotten so thin, I have no choice but to keep it really short.

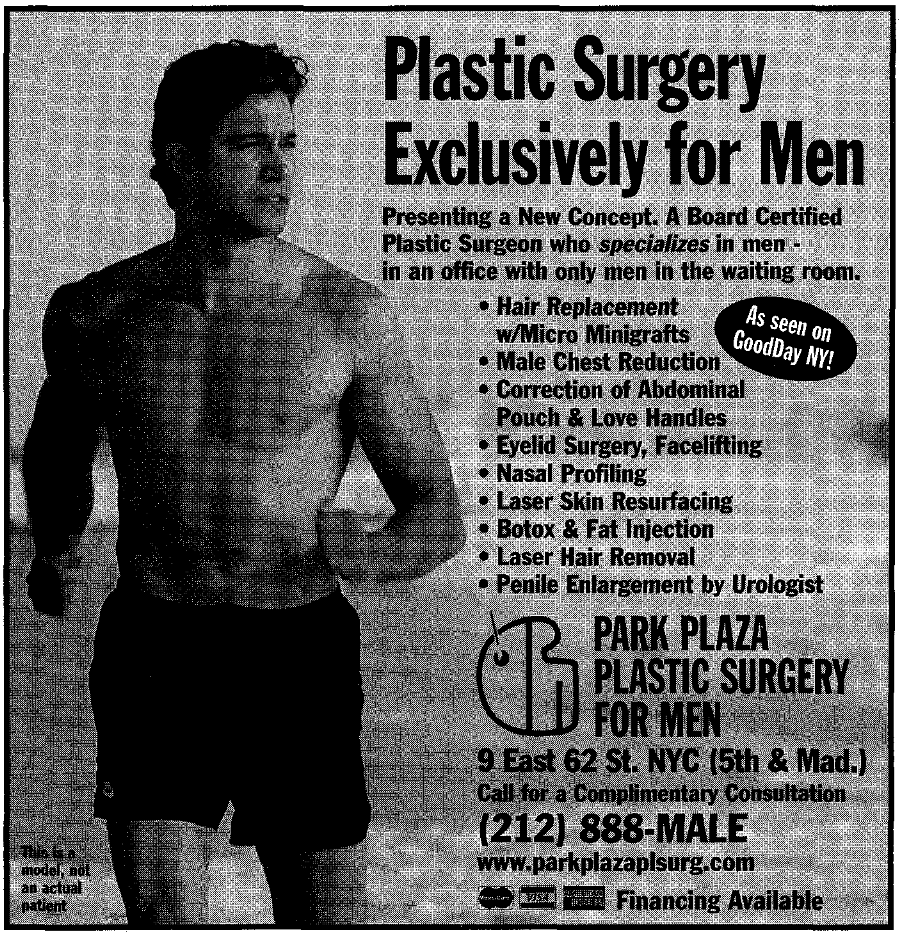
Just as skin and body treatments have become more sophisticated, so, too, have the techniques for coping with hair loss. Today, the results of expert hair replacement are virtually undetectable, allowing clients to not only style as they wish, but also to add color and texture.

"Women come to the **International Hair Salon** for a number of reasons," say co-owners Mr. Carmine and Angelo David. "Perhaps their hair has been overprocessed, so it breaks or falls out. The hair might be thinning, either because of medication or genetic problems. Or perhaps they simply want fuller, longer hair for personal or professional reasons. We solve those problems with high-fashion hair additions." The salon's experts use innovative procedures for adding hair and use professional therapies for volumizing (with one of their nine volumizing techniques) extensions, weave/bonding, and scalp treatments. A glance at their makeover portfolio will make you a believer.



At **Sequence** the objective is not only natural looking hair, but also hair that has natural flow and movement, as well as color and texture that suits the client's needs. "These results," says Dino Dondiego, "are achieved with Hair Blending®. The technique we invented duplicates naturally growing hair by adding one real hair at a time, evenly distributed in between your own hair. When hair is added, one strand at a time, it blends completely with your own—allowing you to style it any way you like. With Hair Blending, we not only give you increased volume with a truly natural look and feel, we can also give you highlights by adding hair in any shade you desire."

"Many people offer hair replacement, but I'm the only one who is also a client," says Elline Surianello, president of **LeMetric**. "My specialty is creating style. It's not enough to simply put hair on a woman's head—I want to make her beautiful." Surianello knows firsthand how devastating hair loss is, and



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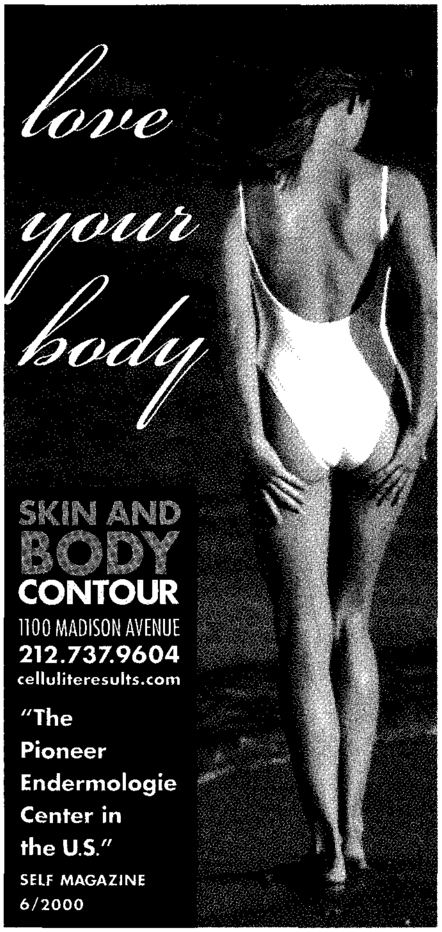

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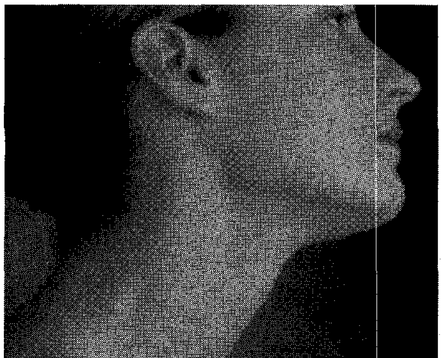

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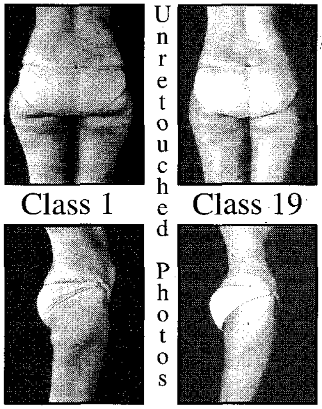

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because of her own personal history, she has dedicated the past fifteen years to finding creative solutions for hair loss and thinning hair. Now she also offers customized makeup. "It's not enough to update a client's hair," she says. "We must also update her makeup to give a total new look."

I've seen "before" and "after" pictures of men who have had hair transplants and the results look really good. Do these transplants work just as well on women?

Yes. At the **New York Hair Restoration Surgicenter**, surgical techniques that restore permanent hair growth are used successfully on both women and men. medical director Robert Bonvino, M.D. designs a treatment plan based on a patient's needs and wishes. "We do everything possible to make sure the results are what patients envision for themselves," says Dr. Bonvino. Hair is transplanted from a donor site on the patient's head where there is healthy hair growth to the area where he or she is losing hair. Once the surgery is complete, the results of the transplants take approximately six months to become noticeable. "This is a permanent solution," Dr. Bonvino explains. "The results are absolutely natural and virtually undetectable. You can cut, style, and color the hair any way you like—because it is your own hair."

directory

Ajune: The Center for Beauty Synergy, 1294 3rd Ave., 628-0044; www.ajune.com. In addition to the new NLite™ laser and other clinically effective anti-aging treatments, we offer innovative body and skin care therapies, including our signature Facial Du Jour, an edible blend of fresh fruits, vegetables, grains, and essential oils, now $165, reg. $175.

Anushka Day Spa & Cellulite Clinic, 241 E. 60th St., 355-6404; www.anushkaonline.com. To celebrate our 29th year as New York's legendary day spa, we invite you to indulge in a 4 1/2 hour Spa Beauty Blast: massage, facial, manicure, pedicure, spa lunch and gift of seaweed soap, $185, reg. $224. With this package, a bonus Presso-Jet cellulite treatment, reg. $85.

Callanetics Studio, Carnegie Hall, 154 W. 57th St., Studio 832, 765-2900. Body reshaping exercises lift the behind, reduce saddlebags, trim the waist and tummy, and lift the breasts. With this ad, get a special price of $150 for a package of 10 classes.

completely bare, 764 Madison Ave., Suite 3R, 717-9300; 12 Chase Road, Scarsdale, 914-713-0200; www.completelybare.com. Come in for a complimentary 15-minute consultation on the new Epifacial.

Faina's European Skin Care Center, 315 W. 57th St., Suite 402 (additional entrance on 58th Street), 245-6557 or 1-800-331-6730; www.fainaeuropeanspa.com. Spring Rejuvenation Package (four hours): European Deep Pore Cleansing, Hydrating Mask, Choice of Full Body Massage or Seaweed Wrap, European Manicure and Pedicure, Revitalizing Eye Treatment, spa lunch and gift, now $190 reg. $235.

International Hair Salon, 48 E. 43rd St., 883-6620; 2701 Summer St., Stamford, CT, 203-325-0144; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; www.internationalhairsalon.com. If you have thinning hair, damaged hair, or not enough hair for the styles you want to wear, come in for a free consultation.

Isabella's Day Spa, 794 Lexington Ave. between 61st and 62nd streets, 832-0431. The Body & Soul Slimming Treatment is $80; Buy five and get one free.

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George Lefkovits, M.D., FACS, 9 E. 62nd St., 750-9494, www.parkplazaplsurg.com. A Board Certified plastic surgeon, Dr. Lefkovits provides a full spectrum of aesthetic surgery, with an emphasis on liposuction and breast surgery. A male plastic surgery center on the premises incorporates the entire spectrum of male aesthetic surgery, including hair transplantation and body contouring. State-of-the-art treatments include Botox and fat injection, laser hair removal, laser resurfacing, and post-operative ultrasound treatments.

LeMetric Hair Center for Women, 124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com. LeMetric is dedicated to designing, manufacturing, and installing the most beautiful and technologically advanced hair replacement systems affected by hair loss and thinning hair.

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New York Hair Restoration Surgicenter, Robert Bonvino, M.D., director, 308 E. 79th St., Suite 1D, 988-4343; nyhairrestoration.baweb.com. The Surgicenter specializes in hair transplants for men and women utilizing their own hair. Results are natural and permanent.

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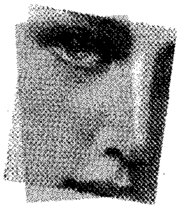

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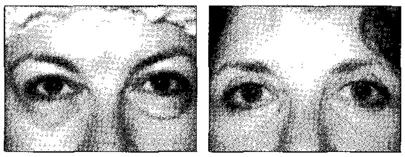

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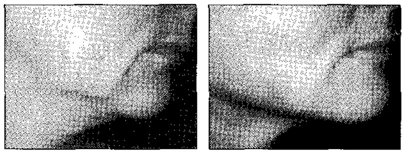

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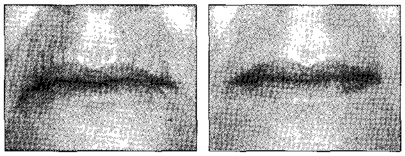

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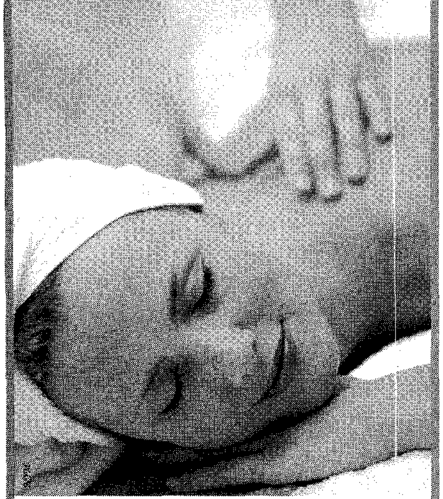

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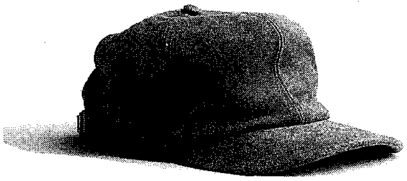

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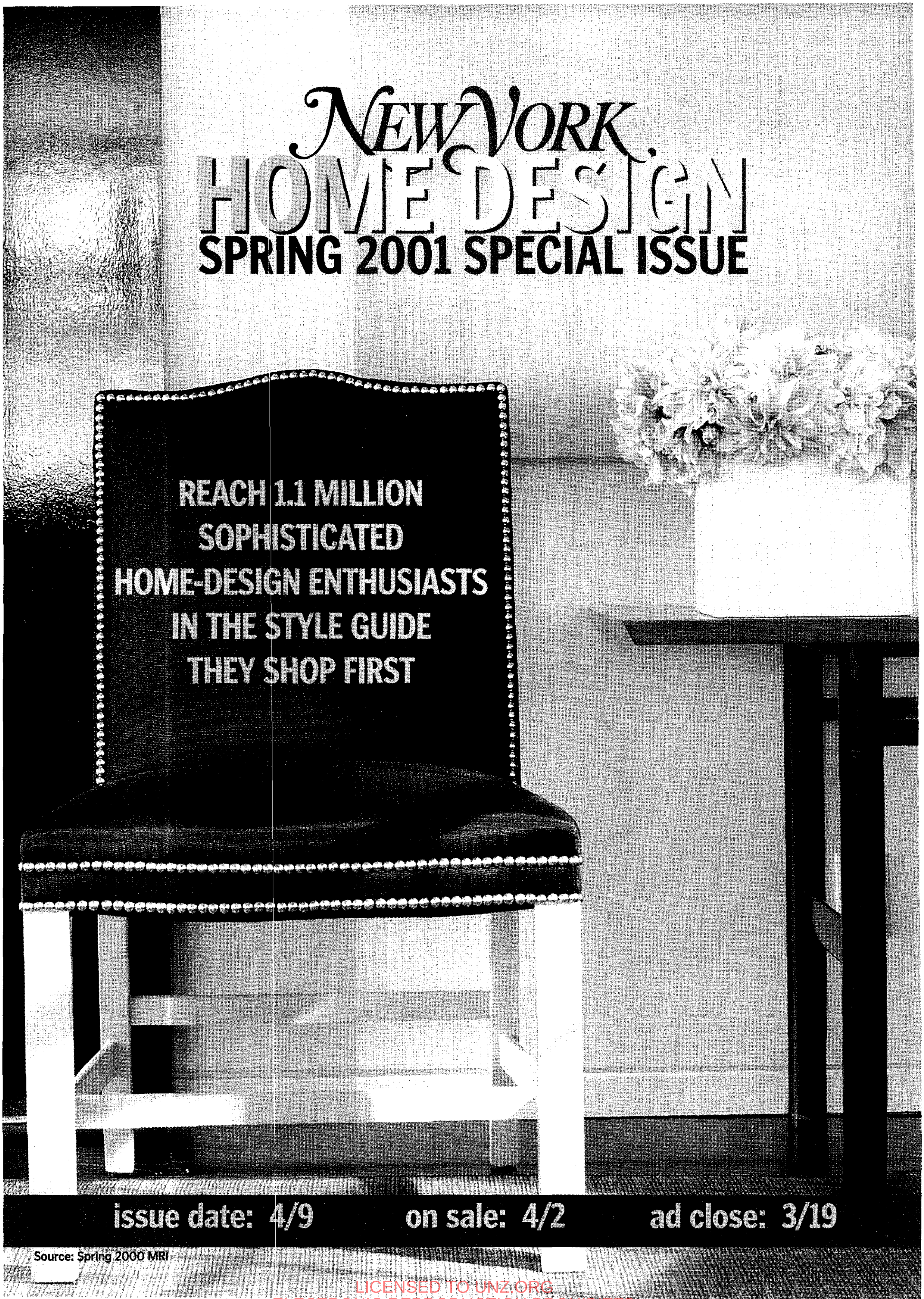

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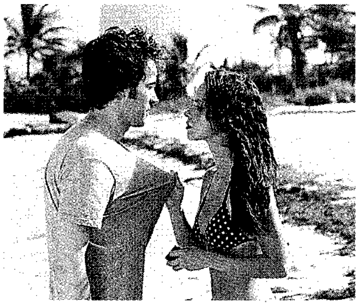


Movies

Heartbreakers

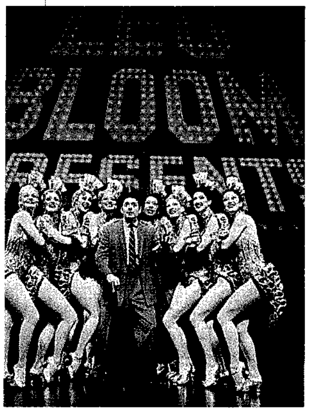
Opens March 23

Sigourney Weaver and Jennifer Love Hewitt play a mother-daughter grifter team. The challenge: Can Jen (pictured, with victim Jason Lee) get through an entire role without employing her stock-in-trade giggle? Gene Hackman co-stars. (See page 147.)

Broadway

The Producers

At the St. James Theatre



It really is Springtime for Hitler! Usher in the season as Mel Brooks turns his first movie—some say his best—into a Broadway musical. Nathan Lane follows up *Forum* with another Zero Mostel role; Matthew Broderick plays the Gene Wilder nebbish. *Where did Mel go right?* (In previews for an April 19 opening; see listing, page 150.)

Nightlife

Wall to Wall Miles Davis

At Symphony Space

The only thing muted about Miles Davis was his trumpet: His reputation, his influence, his life, all were larger than large. At this March 24 tribute, musicians from Vernon Reid to Don Byron pay homage. (See page 170.)

Art

BitStreams

At the Whitney Museum of American Art

Just as the screens at the NASDAQ start to look kinda surreal themselves, the Whitney celebrates digital technology and the art it makes possible. Works range from Jeremy Blake's multichannel "paintings" to Leah Gilliam's graveyard of old Macintoshes to Inez van Lamsweerde's image of her kissing her boyfriend—with the guy digitally removed. Opens March 22. (See feature, page 72.)

Best of the Week

Classical Music

Pittsburgh Symphony Orchestra

At Carnegie Hall

Mariss Jansons—a finalist for the New York Philharmonic job that went to Lorin Maazel—finally gets to the Big Apple with the PSO. Something for everyone: For the new-music enthusiast, Michael Hersch's *Ashes of Memory* (commissioned for this orchestra) is on the first evening's program; for traditionalists, a Schumann piano concerto is on the first-night program, Ravel the second. (See listings, page 169.)

Restaurants

The Screening Room

Oscar Night specials

Two options at TriBeCa's dinner-and-a-movie house: Upstairs, a four-course prix fixe ($90) will be served as the awards plod along. And in the lounge below, $35 gets two drinks and unlimited popcorn. Don't let Melissa Rivers spoil your appetite. (March 25; call 212-334-2100 to reserve.)

Books

Five-Finger Discount

By Helene Stapinski; Random House; $23.95

FIVE-FINGER DISCOUNT
A Crooked Family History
HELENE STAPINSKI

This Jersey City memoir caught us with its subtitle, *A Crooked Family History*. And the first sentence sold us for good: "The night my grandfather tried to kill us, I was five years old, the age I stopped believing in Santa Claus, started kindergarten, and made real rather than imaginary friends." In bookstores now.

Photographs: clockwise from top right, Herman Leonard; Paul Kolnik; Murray Close.

MOVIES PETER RAINER

Is War Hell, Or What?

In *Enemy at the Gates,* director Jean-Jacques Annaud leaves no war-flick cliché untouched; *Memento* adds a few intriguing bits to the noir arsenal.

WHEN WAS THE LAST time you saw a World War II movie where a map of Europe is darkened by the spreading stain of the advancing German Army? When did you last hear such dialogue as "Comrade commissar has been overgenerous" or "We will lure the wolf out of his lair"? **Enemy at the Gates** has all this and more: It's as if an obsessed movie nut had decided to collect every bad war-movie convention on one computer and program it to spit out a script. Director and co-screenwriter Jean-Jacques Annaud, whose last hot-air balloon was *Seven Years in Tibet,* certainly has a fondness, a nostalgia, for old-time clichés. What he hasn't discovered is a way to make them new. His latest movie is mighty musty.

Big shot: Jude Law in *Enemy at the Gates.*

The film's backdrop is the Battle of Stalingrad (1942–43), where some 2 million soldiers and civilians died during seven months of fighting in what is generally agreed to have been the turning point of the war. That's right, you heard me: This is the *backdrop.* The foreground is taken up with an extended shoot-out between real-life hero Vassili Zaitsev (Jude Law), a shepherd boy from the Urals and an expert sniper, and his German counterpart, Major Konig (Ed Harris), a nobleman whose cobalt-blue eyes look like they could shoot bullets all by themselves. A naïf who barely knows how to spell, Vassili is transformed into a national hero by Danilov (Joseph Fiennes), a propagandist whose life he saved during a bombardment in Stalingrad. By bringing Konig into the war zone, the Nazis hope to nip this shepherd-boy myth in the bud and roll victoriously eastward. Good as he is, Vassili is convinced he's met his match with the steely major. He's right to feel that way: Vassili, after all, rolls his own cigarettes, while Konig's come prerolled and tipped with gold paper.

There's something more than a bit perverse in making this intimate sniperfest the core of the action while the fates of Europe and the world hang in the balance. The film's promo might as well read: RUSSIA VS. GERMANY! THIS TIME IT'S PERSONAL!! By paring everything down to the two guys, Annaud is overloading his symbolism. He's sanctifying Vassili as the personification of the victorious Russian national spirit while Konig represents the decadence of Hun nobility. Danilov trumpets the rivalry between the men as a class war in microcosm, and we're supposed to recoil from his shrillness. But this is what Annaud is trumpeting, too. Vassili is being ill-used by the Soviet propaganda machine, and Annaud makes the same ill use of him.

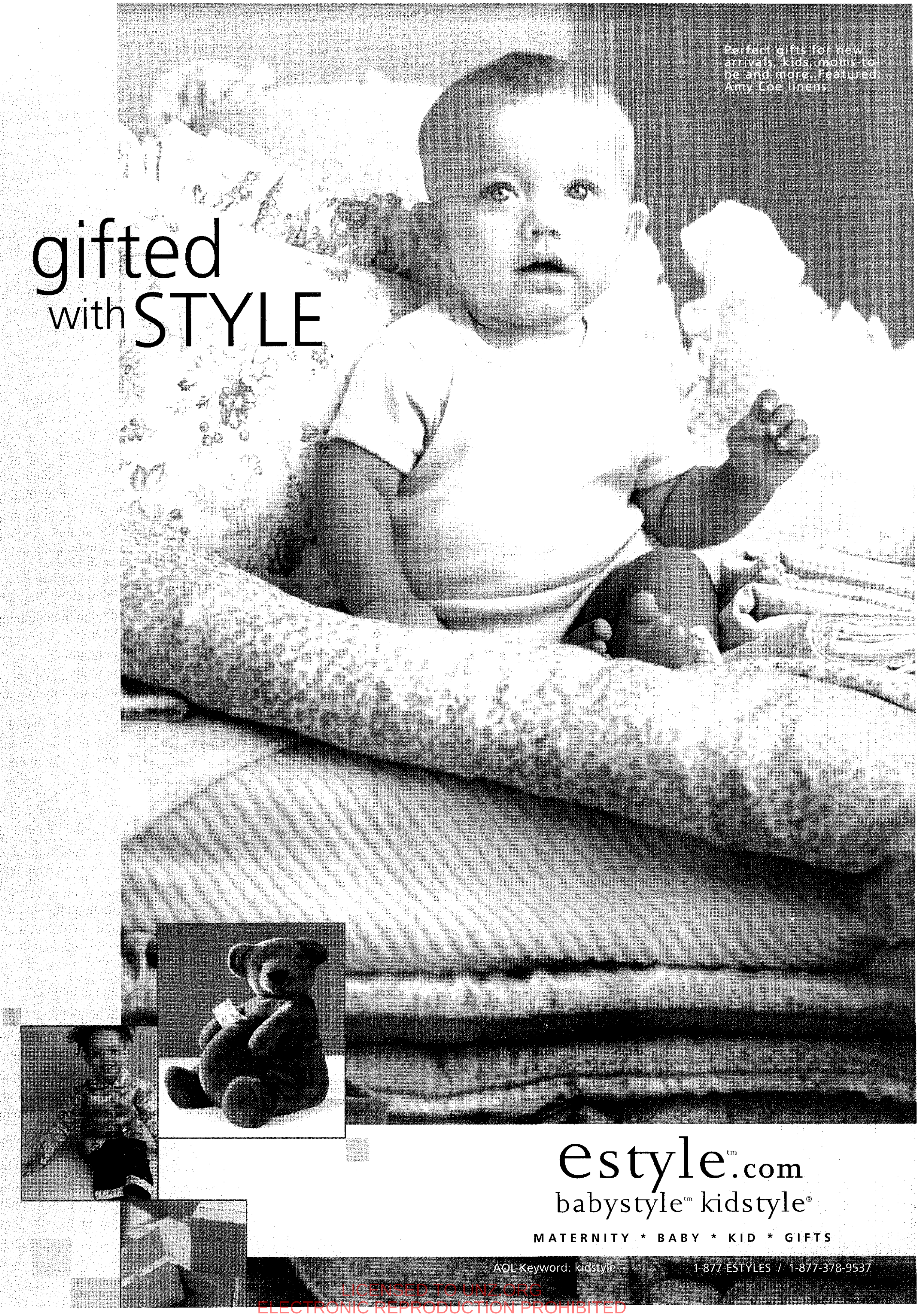
Enemy at the Gates
Directed and co-written by Jean-Jacques Annaud; starring Jude Law, Joseph Fiennes, and Ed Harris.

Memento
Starring Guy Pearce. See Movies listings for details.

Any movie in which Bob Hoskins plays Nikita Khrushchev is bound to have credibility problems, but at least he's kept, along with the Battle of Stalingrad, in the background. A much bigger credibility gap—bigger even than the impeccably Brit-accented Fiennes, or Rachel Weisz as a Russian civil-defense volunteer who reads Goethe in the original tongue—is the casting of Jude Law as a Russian peasant. It's not just that we associate Law with a movie like *The Talented Mr. Ripley,* where he seemed embossed with luxe privilege. Plenty of actors have been able to successfully shuttle between rags and tuxes. (Henry Fonda could do *The Grapes of Wrath* and *The Lady Eve* within a year of one another and be absolutely convincing in both.) More problematic is that Law doesn't project the simple innocence required by the role, or its mythic, poster-art largeness either. His features are too fine-cut to have spent all those cruel winters in the Urals, and he doesn't even have dishpan hands, let alone a farm boy's. It's a pity Vassili and Konig never actually spend any real face time together because, if they did, Konig might well recognize a fellow aristocrat.

Ed Harris at first appears miscast, too, except that, in present company, he seems retrofitted into his role by comparison. Harris has the power and presence here that his co-stars lack, and he steals the spotlight away from all those prating, peasanty Russians yearning to be free.

Photograph by Alex Bailey.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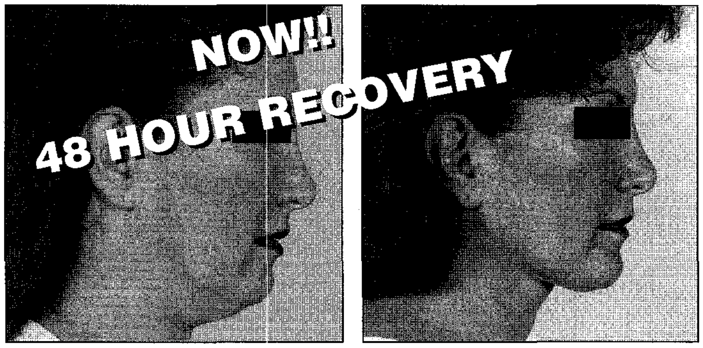

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Harris looks just right as a master marksman because throughout his career he's always focused on other actors as if through crosshairs. Although Vassili was a real person, it is not absolutely certain that Konig ever existed. And yet it is Konig and not Vassili who seems to have once lived. His malevolence, at least, is authentic, while everything else, including the war going on around him in this misfire of a movie, seems like a Hollywood fabrication.

LIKE *ENEMY AT THE GATES*, WRITER-director Christopher Nolan's **Memento** is a compendium of a million other movies, but more successfully so. Guy Pearce plays Leonard Shelby, a former insurance investigator whose wife, he claims, was raped and murdered. Searching for her killer becomes a puzzlement for him, since the injuries he sustained during the mêlée have left him with an amnesiac condition in which nothing post-murder sinks in for more than about fifteen minutes. So he takes Polaroids of the people and places he needs to remember and tattoos vital info—names, driver's-license numbers—all over his torso. He's a film-noir adventurer with the look of a circus freak. Nolan tells the story in roughly reverse chronological order, and we're never quite sure if Leonard or any of the other characters, including Carrie-Anne Moss as a hard-bitten bar maid, are what they seem. It's all pretty confusing, but then again, so were many of the classic film noirs. (*The Big Sleep* even made sport of its confusions.)

Nolan sustains an arty note of existential dread that probably will work better for noir-steeped film critics and overserious philosophy grad students than for general audiences, but he brings off a few brisk bravura moments. My favorite: a gun-blazing chase in which Leonard for a moment can't remember if he's the shooter or the target. As metaphors for life go, that one's pretty good.

In brief: THROUGH THE END OF APRIL, BAM Rose Cinemas is programming all of Jean Renoir's films from the thirties, so I can't pass up the chance to plug the March 26 showings of his infrequently revived 40-minute tragicomedy **A Day in the Country**, which ranks right up there with **Rules of the Game** and **Grand Illusion**. Along with *The Postman* segment from Satyajit Ray's *Two Daughters*, it is, I think, the greatest short film ever made. ■

BOOKS DANIEL MENDELSOHN

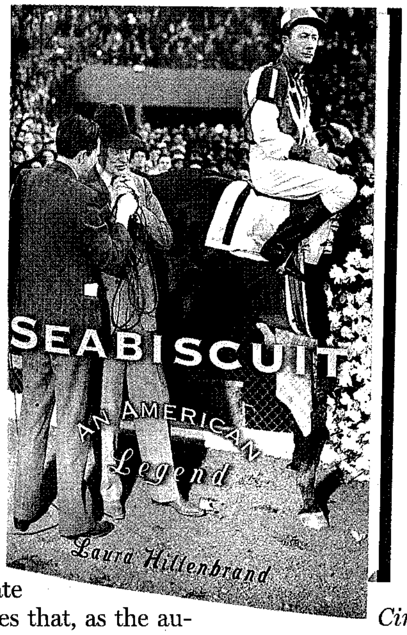
Horse Play

Laura Hillenbrand's dramatically plotted biography of the Depression-era racing hero proves that there is one dead horse you can't beat.

FOR THE MOST PART, THE LIVES of animals are unrelentingly stupid and boring. Eat, mate, nap, eat, mate, nap—it's like living in Chelsea, for crying out loud. If animals have figured prominently in literary works from the very beginning—remember how, in the *Odyssey*, Odysseus' decrepit old dog, Argos, is the only one to recognize his long-absent master when he finally returns home?—it's generally because we like to think of them as exemplifying specifically human qualities. Argos is, like his master, long-suffering and faithful, Lassie is heroic, Elsa the lion is a noble savage, Bambi is vulnerable yet resilient, Moby-Dick is—well, if anyone can tell me the answer to that one, please call me immediately. Real-life dogs and jungle animals and creatures of the forests and deep blue seas are, of course, not so adorable, nor are they laden with convenient symbolism; if the creatures I've named above are familiar to you, it's because they're acting less like themselves than like humans in stories that are about not them but us.

Seabiscuit: An American Legend
By Laura Hillenbrand.
Random House; 399 pages; $24.95.

The Hole in the Universe
By K. C. Cole.
Harcourt.
274 pages; $24.



It would be hard to think of a better story than the one told in Laura Hillenbrand's richly detailed and engaging new biography, **Seabiscuit**, about the racehorse who was so famous in the late thirties and early forties that, as the author reminds us, he outdid Roosevelt, Hitler, and Mussolini in press coverage. At just under 400 closely packed pages, this is a serious biography for any creature, four- or two-legged. In exhaustive (sometimes exhausting) detail, it follows this animal's unlikely career from his cushy childhood (he was the grandson of Man o' War, perhaps the greatest racehorse in American history) through his undistinguished adolescence (a small animal that throughout his life looked more like a "milk-truck horse" than like a Thoroughbred, Seabiscuit was fast but undisciplined at first and lost a lot of races). Finally, he is transformed at the hands of his smitten owner, his cowboy trainer, and his equally short, feisty, and injury-prone jockey into a great racer and beloved national superstar. (Inevitably, Shirley Temple, that other plucky Depression-era crowd-pleaser, starred in a movie about him.) At first, I balked at a book about a horse; but as I made my way through *Seabiscuit*, some bells began to ring. A child is born, blessed with every conceivable gift that genes and social standing could offer; abandoned by its family, it grows into a lonely, awkward-looking adolescent; it is plagued by lifelong weight problems; and finally, with the help of a trio of loyal friends, it defeats its sleek, dark-haired rival to attain international fame and fortune. Equine, schmequine—this is *Sleeping Beauty*, *Cinderella*, *The Wizard of Oz*, and Rikki Lake all rolled into one.

Hillenbrand, a journalist who's covered Thoroughbred racing for a long time, brings tremendous enthusiasm and professional polish to her task. The beginning of her book is particularly engaging, expertly weaving together some vivid scene-setting with evocations of the wild days of racing, with its larger-than-life entrepreneurs like 400-pound "Cowboy Charlie" Irwin and its vividly named jockeys ("Scratchy Balls John" is terrific). She also brings to life the prehistories of Seabiscuit's trio of fairy godmothers: the amiable Buick tycoon Charles Howard; the laconic trainer Tom Smith, "the Lone Plainsman" whose experience in the then-still-wild West breaking mustangs would serve him well with the unruly young Seabiscuit; and especially Red "the Cougar" Pollard, a jockey who was every bit as ornery as his mount. (He is, indeed, clearly meant to be a narrative double for the horse, a kind of shadow hero of Hillenbrand's narrative.) The author presents all this in prose that, while for the most part workmanlike, on more than one occasion breaks into a full gallop ("Red Pollard was sinking downward through his life with the pendulous motion of a leaf falling through still air").

If much of this reads like a good novel, it's only half because it recapitulates story patterns familiar from myths and fairy tales; among other things, Hillenbrand has a dramatist's flair for pacing. (Like the diva in a nineteenth-century opera, Seabiscuit doesn't make his appearance till the narrative is well under way, just when you're itching for him.) Sometimes, the interruptions and suspensions of the narrative line serve important substantive purposes: Particularly moving, and upsetting, is the mini-history of the shocking conditions in which jockeys—many of them just teenagers—toiled to serve the trainers and the owners who sometimes literally owned them along with the horses. (Later on, there's a wonderful aside describing how Howard placed a $200 bet for the perennially broke Pollard, at the last minute "tossing

Photograph by Andrew McCaul.

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in" $25,000 of his own.) It's unfortunate that these interesting and apt digressions get rarer as Hillenbrand gets deeper into Seabiscuit's story.

The challenge facing any biographer—any writer of nonfiction, really—is how to give a satisfying narrative shape to the often unsatisfyingly random facts of a real, lived life; it doesn't matter if the life belonged to Jackie Onassis, Seabiscuit, or—even—the number zero. (See below.) If Hillenbrand's narrative explodes out of the starting gate with satisfying crispness, it tends to get bogged down in the backstretch—the longish period during which, after he first showed his real promise, Seabiscuit kept running, and mostly losing, a number of races of mostly middling and occasionally not-so-middling importance (such as the 1937 Santa Anita Handicap, the $100,000 race that Charles Howard, who helped build the track, was burning to win).

You know that Hillenbrand is using this lull in her subject's life in order to build suspense for the great, improbable late-career triumphs: the extraordinarily hyperpublicized 1938 match race against his arch-rival War Admiral (Roosevelt kept a roomful of aides waiting in order to listen to the race) and the 1940 Santa Anita. But this section of the book is muddied with too much information, and the going gets a bit sluggish. (Another sign that Hillenbrand's obsession with the great horse has blinkered her: She keeps telling you that "the little horse had drawn more newspaper coverage in 1938 than Roosevelt, who was second, Hitler . . . Mussolini . . . or any other newsmaker"—but since most of the column inches she's counting filled the sports sections, it's a skewed statistic. You could argue that there was no bigger story in 2000 than Dave Eggers if all you read were the weekly book reviews.)

I was briefly tempted to think that Hillenbrand was up to some kind of narrative meta-joke with all this; after all, the strategy that helped Seabiscuit win his famous match race against War Admiral was to bolt out of the gate, then slow down in the stretch a bit, and finally let loose in the homestretch. That's exactly how *Seabiscuit* reads: The narration of the animal's improbable wins in his two biggest events—both of which occurred when he was nearly 6 years old, an age at which most horses have long since been put out to stud, and one of which followed a serious leg injury—is as gripping as the last quarter of any well-written novel or play. Or movie. In the last few pages of her book, Hillenbrand describes, with uncanny emotion, the last moments of Seabiscuit's final race: The sounds of the crowd "fell away," the horse and rider moving together in perfect, fluid harmony as if in silence; Pollard's strange thought, "*We are alone.*" As those of us who love horse movies know, that eerie, we-are-alone moment has already been committed to celluloid; it's the beautiful climax of the film *The Black Stallion*. As it happens, *Seabiscuit* is now being developed for Universal Pictures, and why not? However many legs its hero has, this story is one that should prove irresistible to millions of humans.

> "The narration of the animal's improbable wins in his two biggest events is as gripping as the last quarter of any well-written novel or play."

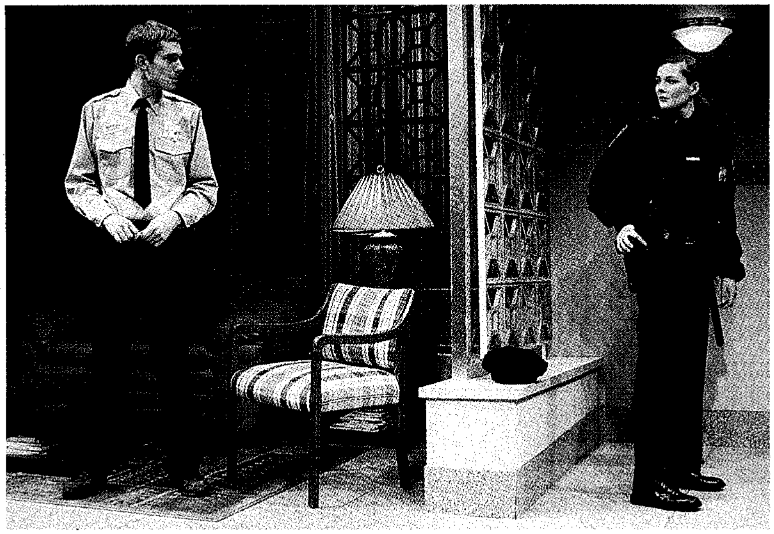
NEXT TO SPORTS, MY LEAST FAVORITE SUBject is science; so between *Seabiscuit* and **A Hole at the Center of the Universe**, K. C. Cole's new book about the mathematical idea of "nothing," you can imagine what kind of week it's been. Actually, a great one. Like Hillenbrand, Cole is passionate about an esoteric subject, and—forced, I couldn't help thinking, by the very abstractness of her subjects—she writes with terrific vividness. From its revolutionary role in math ("Roman numerals were about as useful for math as hood ornaments") to its theoretical significance for black holes, the Big Bang, the structure of the universe, string theory, zero (a.k.a., nil) is well served by a flair for explanatory metaphors and verbal figures that most novelists would ache for ("Think of a galaxy flying through space as a ballerina taking off on a giant leap across the stage"). There's no pretense to original thinking in this breezy survey, and a lot of this book has a skittish, predigested feel; but all in all, it's quite something. Coles's book now joins the growing shelf of books about zero. Nothing has never been so big. ■

JOHN SIMON

Tangled Up in Blue

In *Lobby Hero*, Kenneth Lonergan deftly interweaves the lives of four folks in uniform; the Roundabout goes hog Wilde with a dirty *Design for Living.*

SOON AFTER MAKING THE year's best movie, You *Can Count On Me*, Kenneth Lonergan delights us with his irrepressible **Lobby Hero**, confirming him as a comic wizard. To have written those and the unforgettable *This Is Our Youth* would have lasted many authors a lifetime, but with Lonergan we get the feeling of a life force just getting into full swing.



Cop rocks: Glenn Fitzgerald and Heather Burns in *Lobby Hero*.

The antic center of the new play is Jeff, an amiably shiftless young man on the night watch as security guard at a generic East Side high-rise. The captain in charge of this and other buildings, William, is barely older and meticulous, doing scrupulous late-night checkups on the watchfulness of his staff. Jeff, who is a kidder, and William, who is superconscientious, engage in bizarrely dialectic duologues. William warns Jeff that one day he'll "wake up in a lobby just like this one, except everyone's gonna be calling you Pops," and that listening to William's admonishments would have saved this "callous, careless kind of joke-telling, sit-on-my-ass-my-whole-life type of person" from becoming a "doddering useless old unemployed Pops doorman."

William: Okay. Keep laughing, Jeff. 'Cause the joker laughs last. And the joker's gonna laugh last at *you.*

Jeff: What do you mean, like the Joker from *Batman*?

William: No. . . . I just mean—like, you know, like the generic joker. Like the laughing figure of Fate, or whatever you want to call it.

Jeff: Oh, sure, *that* joker. Everyone's terrified of *him.*"

There is something a bit skewed, a bit loopy about Lonergan people who wend their way through life widdershins, and Lonergan talk that is really front-stoop (or lobby) philosophizing. So, too, we get Bill, the cocky veteran policeman, and Dawn, his insecure rookie partner who doesn't know her own strength. Though Dawn is sleeping with Bill, a married father, he also has sessions with the call girl in 22J while his unsuspecting partner is made to cool her heels in the lobby. While Dawn may be in trouble for having hit an attacking drunk too hard in the eye, William wrestles with the problem of providing his unstable brother, involved in the killing of a nurse, with a fake alibi.

The interaction of Jeff, William, Bill, and Dawn becomes a deliciously discordant string quartet in Lonergan's hands, especially after Jeff reveals to Dawn what Bill is really up to in 22J. As Jeff prattles on to the hurt and seething Dawn, who bids him to shut up, he replies: "Sure. I'd be glad to. Why don't you say something for a few seconds and then I'll say something back and we'll go on like that. I'm a goddamn security guard, for Christ's sake. I'm lonely as shit. I'll shut up. I'd *love* to hear somebody else talk." But she won't respond as he importunes her about "illicit kind of behind-the-scenes, in-the-back-of-the-squad-car-type romances."

I confess to being a sucker for these slightly bumbling, sweetly pathetic Lonergan shenanigans, and for a play in which all the characters are sympathetic screwups. Especially Dawn, a particularly lovable loser, whom Heather Burns, despite some shrillness, plays enchantingly. Tate Donovan is fine as an only slightly crooked cop, and Glenn Fitzgerald is winning as the frustrated doorman full of ingenuous guile. Best is Dion Graham as the Captain, William, baffled between dutifulness and brotherly devotion. Mark Brokaw has directed with delicate compassion in Allen Moyer's bitingly realistic set. *Lobby Hero* ends in an understatedly touching gesture, fraught with that insidiously lingering Lonerganian resonance.

NOËL COWARD'S **Design for Living** IS A PLAY about the convoluted way in which two men and a woman, each loving and betraying the other two, fumble their way through to a happy ménage à trois. It was a bit of a shocker in 1932, not only because of its defense of amorality but also because of its discreetly implied homo-

Lobby Hero
Directed by Mark Brokaw
at Playwrights Horizons.

Design for Living
Directed by Joe Mantello
at the American Airlines
Theatre.
See Theater listings for
details.

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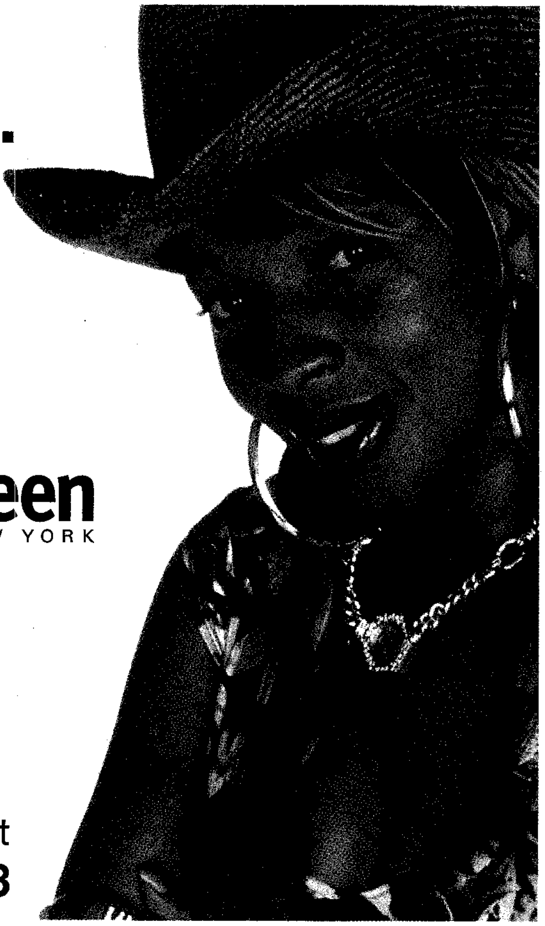

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sexual undertones. A bit faded now, its dialogue unsteadily scintillating, it still displays the suavity and sophistication that are Coward's trademarks.

Along comes Joe Mantello to direct the play as offensively in-your-face low camp, its implications exploding into lip-smacking explicitness. If Otto is to greet Leo with a warm embrace, Mantello has Alan Cumming hurling himself at Dominic West and clamping both legs around West's waist as he nuzzles him effusively. If Otto and Leo, both abandoned by Gilda (Jennifer Ehle), are getting drunk together, every swig of brandy produces ludicrous contortions in them, and they end up not drunkenly crying on each other's shoulder as the text demands but avidly smooching.

A passionate leap across a sofa back to reach a beloved becomes a clownish somersault along the entire length of the couch. When Otto, sneaking up from behind, mistakes Leo for Gilda, he plunges onto his body and copulatorily covers it. People meant to be fully clothed lounge around in dishabille; Otto and Leo, intended to be wearing individual pajamas, share one pair instead. Even someone remarking in polite company about somebody who "had one of the longest beards I've ever seen" is given a suggestive pause after *longest*, eliciting obscene cachinnations from the groundlings.

Enough to sink this production, however, is the mere casting of Alan Cumming as Otto. Remembered as the sleazily scabrous emcee in *Cabaret*, the grotesque-looking, eyebrow-ring-wearing Cumming is perfect for slippery figures of devious sexuality but about as suited for a romantic lead as a drag queen for Butch Cassidy. This wrecks the requisite triangle by bending one of its sides away from closure at the apex. Jennifer Ehle, despite an unflattering period hairdo, and Dominic West, perhaps a trifle too callow, struggle valiantly but keep foundering on Alan Cumming.

Mantello and his costumer, Bruce Pask, have worsened things by bedizening Cumming in frippery and footwear that would raise eyebrows in a gay bar, and Robert Brill's Art Deco sets, admittedly imposing, have an unfortunate way of dwarfing the characters. I kept feeling sorry for Coward, whose piquantly iridescent sexuality and neatly corseted emotions Mantello let hang out into vaudeville histrionics and unbridled vulgarity. ■

ART **MARK STEVENS**

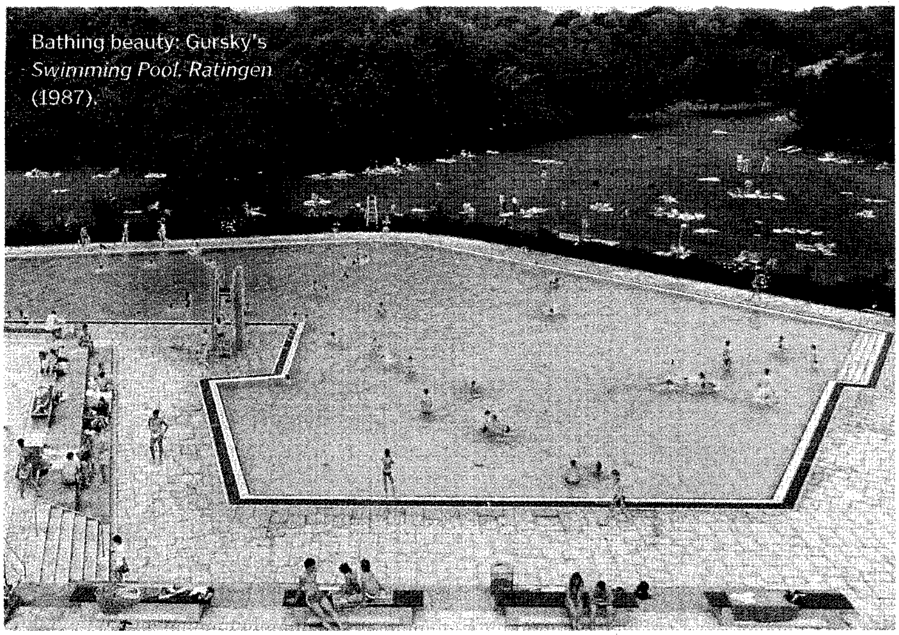
Pixel Visionary

In the photographs of Andreas Gursky, now on view at MoMA, crowds of people become colorful fields of happy pixels, the world a sort of human honeycomb.

THE EXHIBITION OF THE WORK of the German photographer **Andreas Gursky,** which opened recently at the Museum of Modern Art, is the most-talked-about show in New York at the moment, for good reasons: His images of public spaces—hotel lobbies, airports, factories, parliaments, sports arenas, highways, and ski resorts—seem to contain the elusive secret, the defining genetic code, of contemporary culture. He does not simply describe the appearance of our familiar places, although his pictures often look like traditional photographs. He is willing to digitally manipulate a work, changing or adding what he wants, in order to arrive at the revelatory image. In other words, his art is too good to be literally true. It represents a Platonic effort to distill the essential truth of our situation, free from the shadowy, misleading distortions of reality. "It is his fiction," says the organizer of the show, Peter Galassi, "but our world."

Although Gursky's work is steeped in postmodern ironies and influenced by many recent artists, the scale of his sensibility immediately evokes the German Romantic tradition—and not just because many of the 46 pictures in the exhibit are very large. Gursky has a lofty, "God's eye" perspective. His images are architectonic, abstract, and strangely implacable. People do not have much power in this scheme; they are diminutive, playing their part in the grander scheme of things. The great powers in Gursky's art are not, of course, the divinities revered by the romantics of the nineteenth century. There is no spiritual intoxication before the sublime, no Wagnerian search for the underlying myths, no attack upon the bourgeoisie or celebration of the revolutionary forces of history. Instead, a mysterious techno-god seems to pull the strings. He is a strangely deadpan and affectless divinity, but not uncheerful. He makes use of slick advertising, juiced-up commercial colors, and spanking-clean light. He understands the governing beauty of the modular and the hypnotizing grid of window, bin, and road. He allows no disorder or mess. The pictures seem as clean as a window after Windex, as bright as clothes after Cheer.

Andreas Gursky
Photographs; at the Museum of Modern Art, through 5/15.
See Art listings for details.



Bathing beauty: Gursky's *Swimming Pool, Ratingen* (1987).

As if to emphasize his connection to the Romantic tradition, Gursky has made a number of seemingly sublime pictures of the natural world, but the grandeur of his mountains does not overpower the senses or lead to a contemplation of your smallness in relation to eternity, as it might in the work of, for example, Caspar David Friedrich. Instead, you might wonder, *Is God now making postcards?* (There seems to be nothing wild left in Europe anyway, except, perhaps, the soccer fans.) Or the once sublime mountain becomes a ski resort—with its own contemporary beauty—and diminishes those who visit in new, less spirit-minded ways, turning them into abstract pieces of environmental information. A crowd may form itself into a line of spectators at a ski resort, for example, becoming just an artful squiggle in the larger composition. In other works by Gursky, nature appears chopped and diced by roads, bridges, trains—and the strong, formal intent of the artist himself. The Rhine, the source of so much romantic legend, becomes a minimalist work of horizontal planes. In *Angler, Mülheim a.d. Ruhr,* individuals make solitary spots for themselves along a river bank. In the far distance, glimpsed against the horizon, there is an ordinary bridge.

The same cool eye monumentalizes—in the postmodern manner—our urban and commercial places. If the Rhine can become a work of geometric minimalism, so can a presentation of running shoes laid out in lusciously long, horizontal planes. In *99 Cent,* the store bins filled with candy and cookies are ablaze with a riotous display of buy-me colors. Yet Gursky emphasizes a powerful note of underlying order in the composition and offers respect, even reverence, to our pop cornucopia. "Redemption" is too strong a word to apply to

Photograph courtesy of the Museum of Modern Art.

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art that cultivates a kind of deadpan impersonality, yet the low- and middlebrow currents in contemporary architecture (such as the touristy "Oh, wow!" hotel atriums built in cities across the world) receive from Gursky the kind of respectful attention that Robert Venturi gave to Las Vegas. Gursky does not judge the works of the mysterious techno-god. He reveals his designs.

Gursky is also updating our sense of the modern crowd. Gursky's crowd is not the "masses" or the "mob." It is not poor or threatening or particularly purposeful. It is not even "faceless," for that word suggests existential angst. His crowd is more abstract than faceless. Gursky has made photographs of teeming parliaments and stock exchanges. He has also photographed crowds at concerts and sporting events. The reasons for the gatherings seem irrelevant; it is simply the play of energy that fascinates. Gursky has taken a large photograph of a Jackson Pollock drip painting that makes a kind of rhyme with the crowd scenes. Like the painting, the "all over" crowds are a fantastic swirl of dibs and dabs. The crowds in a Gursky photograph have remarkably little weight. Compare them with Weegee's depiction of the mass of sunbathers at Coney Island: The Weegee is all sweat and salt and intractable flesh. In the Gursky, the people are as light as pixels—rather pretty pixels.

This confident art creates a fresh, uncertain anxiety in the viewer. Since he is not a sentimental artist, Gursky provides no corny answers, reassuring or otherwise, to the obvious question "What does it mean to treat people as pixels?" At times, his art may seem to represent a despairing vision. And yet the people themselves do not appear unhappy. They have, after all, created an extraordinary environment around themselves that has a genuine appeal—it is a kind of human honeycomb. Isn't it better to be a pixel, in any case, than a robot or an automaton or a drudge? The anxiety aroused by Gursky's art is akin to that found in Huxley's *Brave New World*, where totalitarian power seeks to control the population by making people blandly happy, in part by feeding them the drug soma. In contrast to Huxley, however, Gursky does not send out signals that he sides with traditional "humanistic" values. Like Warhol, he prefers to play a more ambiguous double game, at once the celebrant and the quizzical observer of a strange universe. ■

ARCHITECTURE JOSEPH GIOVANNINI

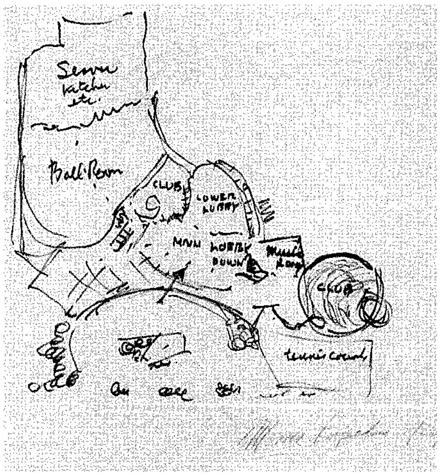
Ahead of the Curves

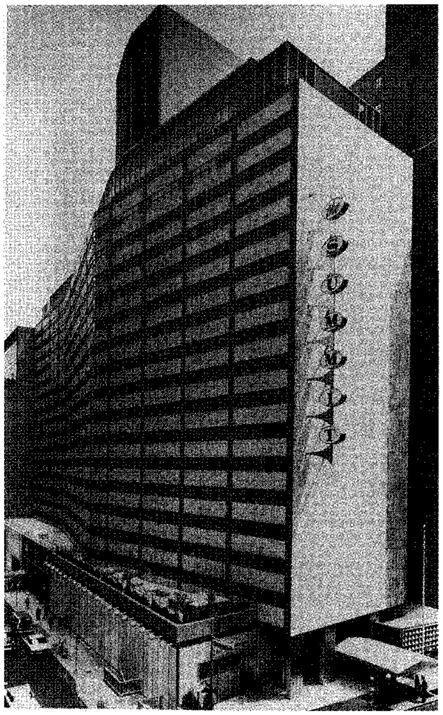
Critics scoffed at Morris Lapidus's Fontainebleau and Summit hotels, but actual people loved their swoops and angles.

THE TROUBLING CASE OF MORRIS Lapidus came to mind recently when my daughter and I happened by the Sheraton he designed (originally the Americana) on Seventh Avenue at 52nd Street. I pointed out the vertical crease folding the 60-story slab of rooms into a giant *V* and asked if she saw movement in the form (how would a 6-year-old understand that a building could move?). "Yes, it's very bendy," she replied, not missing a beat.

Intelligible to a kid, perhaps, but that bend and all the other folds and curves and swoops and woggles in his long career eluded a generation of architecture critics. Unable to see the buildings for the cherubs and chandeliers, they so reviled the architect that his name became an adjective of derision (he nearly sued the *Times* for regularly using *Lapidus-like* as shorthand for bad taste). Of course, Lapidus, who designed the famous Fontainebleau and Eden Roc hotels in Miami as well as the Summit and Sheraton Motor Inn in New York, outlasted most of his critics, and so four months ago, the bitterness turned sweet when the 97-year-old accepted a tribute as an "American Original" in the first National Design Awards Gala, held at the Cooper-Hewitt. With the help of a walker he made his way to the podium and delivered an eloquent speech about designing for people. He hid any sign of his frailty: The voice was measured and sonorous, the accent distinguished—learned long ago in acting class by this child of Russian immigrants. "The award was the most important thing in his life," says his son, architect Alan Lapidus. Two months later, on January 18, Lapidus died.

In truth, Morris Lapidus was much more of an American original than that faintly praising term would imply. Our architectural tradition derives from America's manifest determination to push beyond boundaries into open frontier—which in architecture has meant breaking the box. Frank Lloyd Wright broke it in midwestern suburbs with hovering horizontal planes that echoed the infinity of the horizon. Lapidus did it in the city, where the challenge is more difficult. He was a pragmatist, not a theoretician, and he first broke the box by necessity in his petri dish, the New York store. With rents determined by the amount of frontage, stores in the twenties and thirties were narrow and deep. Lapidus became an Alfred Hitchcock among architects by learning how to create spatial suspense that would lead customers from the front all the way to the back. "I hated boxes, so all of my stores had sweeping curves and lines," he told me in Miami not long before he died. "I kept moving people—the space seems to go on and on."





Groovy: The Summit Hotel, above; Lapidus's first sketch for the Fontainebleau hotel, left.

Photograph courtesy of the archive of Morris Lapidus.

Lapidus discovered that if he curved the space with serpentine walls, people would meander to the far side: The waves pulled them like an undertow. If he lit the back more than the front, a "moth" effect would kick in. Along the way, he broke up any surface that was flat and boring, especially the ceiling, where light glowed from invisible sources. His spatial maneuvers became a personal signature as well as an emblem of the times. More important, he emerged as a behaviorist: There was psychology to space.

ALL ARCHITECTS WHO DO INTERIORS ACHE TO design freestanding buildings, and in the early fifties, Lapidus got his big break with the Fontainebleau commission. Though he had been trained at Columbia before modernism, his years in store design had made him an autodidact, and when he approached the huge hotel project, he knew things very few other architects did about handling space. Lapidus simply applied the same principles he had used in the stores, and created a confident plan of great sweep and formal invention.

"I let my emotions, my design ability, my artistry, my everything, go," he remembered. "The plan resembles nothing from the past. There's hardly a straight line in it—it just moves, with one curve going one way, and another in the opposite direction. There's no end." At Eden Roc, there were four level changes in the lobby area. A perceptual psychologist would say that shifting the point of view prompts people to move: Arthur Murray would say Lapidus twirled guests like a dancer into other dimensions.

In New York he applied the lessons he'd

learned in Florida to pieces of the city's grid: This time, the New York box was much larger, and he proceeded to break it with the bendy forms from Florida. The Americana *V* was a stupendous declaration of architectural independence within the grid much like Wright's Guggenheim. But movement alone was not the point: The pragmatist could pack more rooms into the *V*, and the shape itself provided wind bracing that would have been much more expensive to build internally.

The trouble in New York, as in Miami, was the decoration, some of which went over the top: "He was praised for it in his stores and damned for it in his buildings," says his son. "It was the mystery of his life. He was getting beat up and didn't know why. The decoration masked some amazing architecture."

The staircase at the end of the Summit lobby, the mural in back, the clear Lucite chairs all fooled people into thinking the tiny lobby was generous. Lapidus was creating spatial illusions. Blinkered critics didn't understand this architecture in a broader cultural context. You had to see the lozenge shapes in the drum at the base of the Americana in the context of the tail fins parked out front: This was a motor hotel in the city. Lacerated in the press, Lapidus eventually incinerated his drawings. His lessons were lost to a field that capitulated to the Prussian rigors of the Bauhaus.

IN THE PAST SEVERAL YEARS, LAPIDUS enjoyed a second act when he came out of retirement with the help of an able architectural associate, Deborah Desilets. She proved to be the editor he needed, and a handful of projects—particularly a storefront restaurant in Miami—had a clarity that revealed the underlying principles. With her encouragement, the nonagenarian re-created lost sketches of his hotels that proved the theories. At the end of his life, he said, "I do still believe in ornament and strong color, and I *still* hate boxes."

It is now fashionable to say that Lapidus was a postmodernist *avant la lettre* and that he democratized the luxury hotel with his populist touch. This is true, to a certain extent. But the plans, with all their movement, show that he expanded architecture's spatial and emotional range. There was always delight in the sense of unfolding discovery. Despite the chorus of jeers, Morris Lapidus was a serious architect: He understood space. ■

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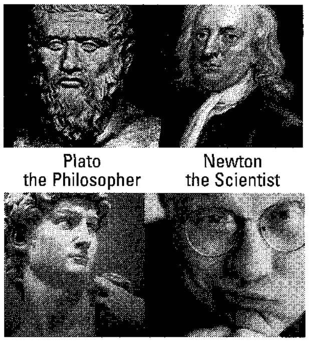

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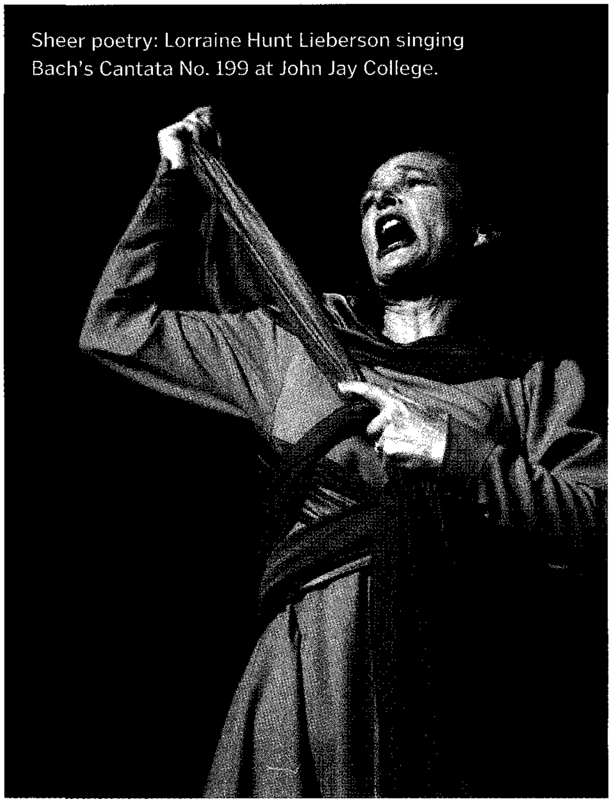
Best Sellars

Peter Sellars's riveting staging of two dark Bach cantatas secured his position as a director of unrivaled musical sensitivity—one New York too rarely sees.

ALTHOUGH ACTED-OUT VERSIONS of Bach's passions and cantatas are hardly unprecedented—even the Metropolitan Opera staged one of the secular cantatas (No. 201) as long ago as 1942—the possibilities are just beginning to be explored. As a director long fascinated by the formal structure and dramatic rituals of Baroque music drama, Peter Sellars was bound to get around to Bach sooner or later, and after some preliminary experiments he has dreamed up a project that has already started a few arguments: a pairing of two solo **Bach Cantatas, Nos. 199 and 82**, which were recently performed at the John Jay College Theater by mezzo-soprano Lorraine Hunt Lieberson and the Orchestra of Emmanuel Music, Craig Smith conducting, the latest event in Lincoln Center's "New Vision" series.


Sheer poetry: Lorraine Hunt Lieberson singing Bach's Cantata No. 199 at John Jay College.

Both scores—the texts as well as Bach's intense musical response to them—are riddled with references to death and dying. Sellars goes even further, suggesting that these works are "about the extremes in your life, the dark places, the strange places, everything you're not sure of, everything you are wrestling with." Specifically, he feels that Cantata No. 199 ("My Heart Swims in Blood") deals with suicide, while No. 82 ("It Is Enough") focuses on the last half-hour of someone's life and what it means to die well. Perhaps he's right, although I doubt that Bach expected listeners to take the anguished verbal symbolism quite so literally. With their strong language of guilt, self-abasement, and physical pain, these unsettling pieces were hardly intended as comforting strokes for a Sunday-morning congregation, but the verbal imagery here is strictly one of soul-to-God. Beyond that, suicide is not an option in Lutheran doctrine.

That said, it is impossible not to be swept up in Sellars's vision and be profoundly moved by it. And it is equally impossible to imagine another singer communicating its emotions more powerfully than Hunt Lieberson. In Cantata 199, she is the personification of tortured grief, moving with the eloquence of a great dancer and using the drapery of her costume as though it were a vale of her own tears. As the terminal patient in Cantata 82, in a hospital gown and tubes, she managed to turn a potentially awkward situation into sheer poetry with confidence, commitment, and grace. Not only is Sellars's choreography visually exquisite in itself, but the movements uncannily reflect, reinforce, and interpret the rhythms and structural design of Bach's music. I know of no opera director more innately musical than Sellars, none more sensitized or responsive to the compositional realities of a score, and few who work more effectively with singers to make them look so striking onstage.

Musically the performances were even more heartstopping. Hunt Lieberson sings from the very center of her being with a voice of ravishing liquidity that responds instantly to every expressive gesture. All this came together in the hushed aria "Schlummert ein" to create one of those magical moments when it seems as though an entire audience forgets to breathe. Like Hunt Lieberson, Craig Smith is a longstanding Sellars colleague, whose knowledge of Bach style comes from many years of studying and performing the cantatas at Boston's Emmanuel Church. Collaborative efforts do not reach the stage more superbly prepared or closely unified than this.

"Bach Cantatas" was a rare outing for Sellars in New York City, where he has yet to stage a high-profile production with a major company despite numerous discussions over the years. For those of us who value his work, the lost opportunities have been sad, especially a boldly conceived *Il Trovatore* at the City Opera that I hope he can realize somewhere one day, and several Met projects that never got off the drawing board—even Tommy Tune's Gershwin musical *My One and Only*

Bach Cantatas
Staged by Peter Sellars with soprano Lorraine Hunt Lieberson.

Nabucco
Metropolitan Opera production of the Verdi opera, conducted by James Levine, staged by Elijah Moshinsky, starring soprano Maria Guleghina.
See Classical & Dance listings for details.

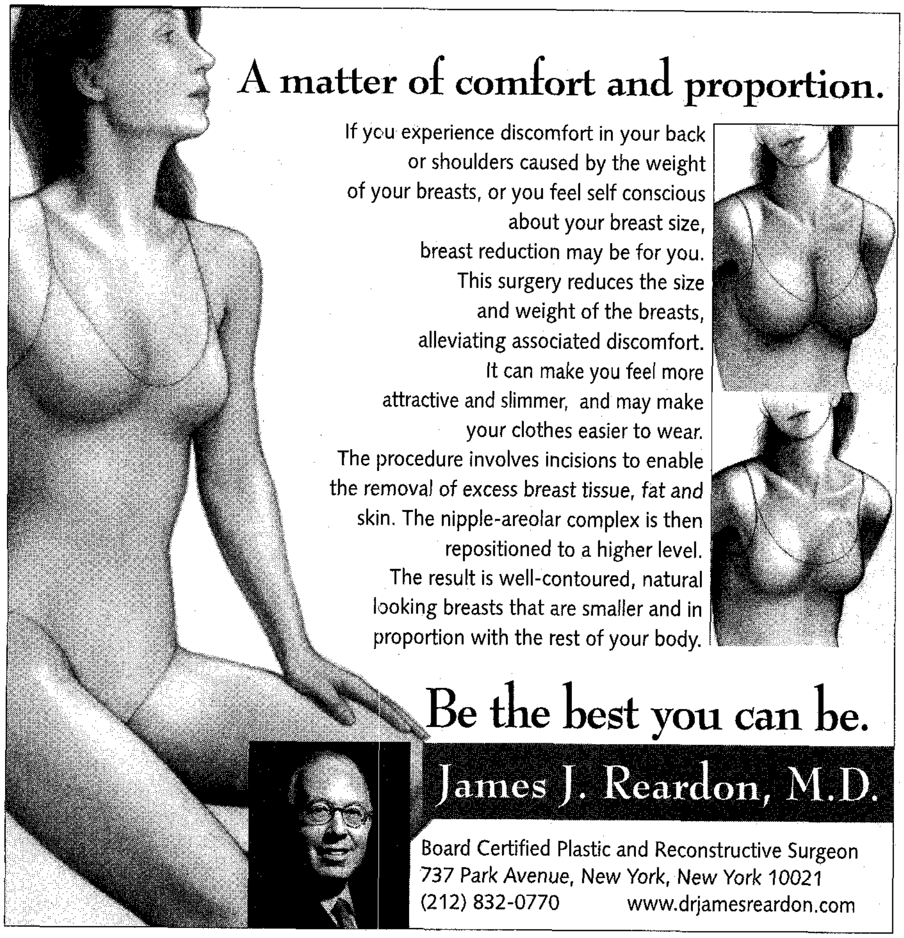
Photograph by Steve J. Sherman.

started out as a Sellars project. Perhaps the success of "Bach Cantatas" will start our opera companies thinking again.

IF IT WEREN'T FOR THE FACT THAT THESE things are planned years in advance, one might guess the Metropolitan Opera's conservative new production of Verdi's first hit, **Nabucco**, was consciously intended to placate all those offended by the company's recent experimental *Trovatore.* The going fashion for *Nabucco* in Europe, Germany particularly, is to reinterpret this biblical spectacle about King Nebuchadnezzar and the captive Jews as a cautionary tale of World War II. Director Elijah Moshinsky and set designer John Napier will have none of that. We are safely in an operatic Babylon, with colorful depictions of the Temple of Solomon, the Hanging Gardens, and Nabucco's royal quarters all heaped on a huge revolve. Moshinsky is content to direct characters rather than ideas, and even in this rather blunt melodrama he manages to find and effectively convey the actions of flawed humanity that always concerned Verdi, even at this early stage in his career.

The role of Abigaille, the evil eldest daughter of Nabucco, is a killer—it even defeated the Met's only Abigaille until now, the great Leonie Rysanek, who gamely sang all fourteen performances of a short-lived production back in the 1960–61 season. While sometimes bowed, Maria Guleghina is never beaten by these energy-charged vocal lines, music that requires a soprano as skillful at handling agile coloratura as she is with forceful declamation. If a top note occasionally goes haywire or a passage of soft singing curdles, Guleghina's fearless, even reckless account of this impossible role is surely the best we can hope for in the here and now.

Otherwise, the Met chorus is the star of the show—"Va, pensiero," the opera's most famous excerpt, was even encored on opening night—and the set's forward thrust is cleverly designed to project massed voices directly into the audience. I suppose it's pointless to complain that Juan Pons (Nabucco) and Samuel Ramey (Zaccaria) sound very generic and never define these fanatical polar opposites, especially since the audience seems genuinely satisfied. At least James Levine prods the score vigorously from the orchestra pit, giving Verdi's youthful inspiration precisely the melodic shape and rhythmic impetus it needs. ■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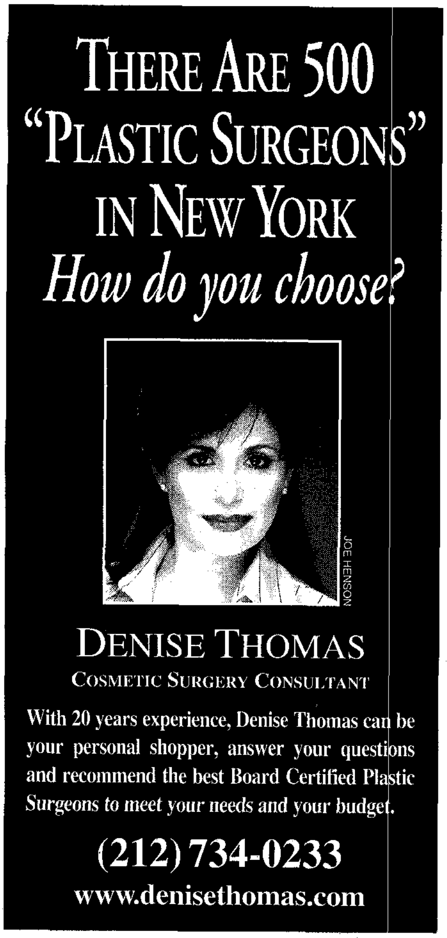
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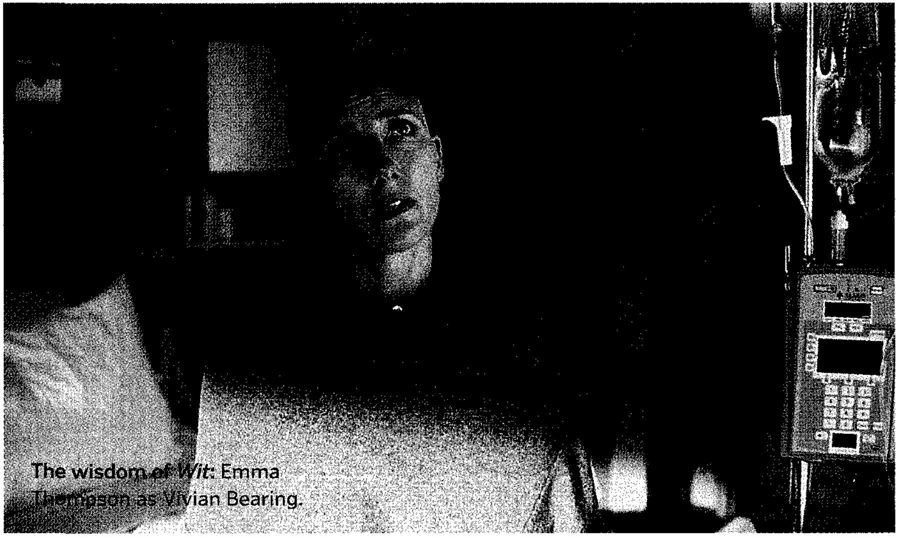
Mike Nichols and Emma Thompson bring Margaret Edson's sonnet-haunted meditation on poetry and cancer to HBO with grace and, of course, wit.

SINCE I DIDN'T SEE **Wit** ON THE stage, we can skip comparisons and save some time. From the Margaret Edson play that deserved its Pulitzer Prize, Mike Nichols has made a television movie that deserves not only an Emmy but our baffled gratitude as well. How can it be that dying is, at once, a comma, an anguish, and an exultation?

As Vivian Bearing, a professor of seventeenth-century poetry and a scholar of John Donne who must undergo eight months of "full-dose" chemotherapy for advanced metastatic ovarian cancer, Emma Thompson is perfect, from austere pride to raveled sleeve to animal pain to dead meat. As E. M. Ashford, the professor emerita of English literature who first explained the Holy Sonnets to Vivian and turned her "Metaphysical," Eileen Atkins is somehow *more* than perfect—a high-strung harp or bow, a bundle of arrows and octaves. As Susie Monahan, the nurse in the hospital who gives Vivian hand lotion and a Popsicle, Audra McDonald is the sister we would wish for on the long, confounding goodbye—an accomplice. As Dr. Harvey Kelekian, who ordains the experimental treatment, Christopher Lloyd is amiably remote, a tourist of suffering—patriarchy's smiling face. And as young Dr. Jason Posner, who actually took Vivian's poetry course at college to see if he could get an A, for whom other people's dying is a research opportunity, for whom forever-replicating cancer cells are "immortality in culture," Jonathan M. Woodward is equal parts of arrogance and anxiety, all complacency and thumbs—for which he will be punished.

Not to neglect Harold Pinter, who has a cameo as Vivian's father and the agency of her first awareness of word-magic, dating back to Beatrix Potter and *The Tale of the Flopsy Bunnies*. I see by Edson's script in a Faber paperback that in every previous staging of *Wit*, one actor has played both Dr. Pelekian and Vivian's father. Maybe there is an Oedipal subtext Mike Nichols has chosen to omit. But he's otherwise scrupulous. He has even added, to our advantage, the full text of Donne's magnificent sonnet "Death, be not proud." And, of course, another bunny will come back to comfort Vivian at the end of her ordeal, when she is done with Donne.


The wisdom of *Wit*: Emma Thompson as Vivian Bearing.

Such language! We go to so many movies and watch so much television that we forget what it sounds like. The wit of *Wit* goes far beyond its subsidiary definition as liveliness of fancy, of saying brilliant things in amusing ways, all the way back to a century where the word meant not only the seat of consciousness, memory, and attention but also ingenuity, irony, paradox, and "conceit"—the juxtaposition of apparently unrelated elements to startle us out of torpid repose into dangerous argument. It was Samuel Johnson who first called Donne, Herbert, Vaughan, Crashaw, and Marvell "metaphysical poets"; he had his doubts about how in their work "the most heterogeneous ideas are yoked by violence together." But they were heroes of consciousness to T. S. Eliot—"transmuting ideas into sensations . . . transforming an observation into a state of mind"—as they are to Ashford and Vivian. Donne sought nothing less than his own salvation. There was nothing easy about it. Ask the dying patient.

Wit

Saturday, March 24; 9 to 10:30 P.M.; HBO. Directed by Mike Nichols; starring Emma Thompson, Eileen Atkins, and Audra McDonald.

So seventeenth-century metaphysical poetry meets modern medical science. Film allows Vivian to leave her bed, to juxtapose her dying self—with a bald head, in a hospital gown—with flashbacks from her past, a naked stranger to her father, her mentor, and her students. The paradoxical text is pain. Rather than resolve the issues this pain raises, she is instead asked, like Donne, to revel in their complexity. She is "very, very sick. Ultimately sick, as it were." It is "highly educational," she tells the camera; "I am learning to suffer." Moreover, by destroying her immune system, "my treatment imperils my health." Finally, bald, degraded, howling, her only remaining grace an IV morphine drip, she ends up "published *and* perished." The last words of the play belong to wretched Jason: "Oh, God." And the transcendent beauty of Emma Thompson

Photograph by Clive Coote/HBO.

persuades us that Vivian, if not death, has a right to be proud.

TV Notes

After the Storm (March 20; 9 to 11 P.M.; USA), from a teleplay by A. E. Hotchner based on a story by Hemingway, lets Benjamin Bratt and Armand Assante play macho games on the deep blue sea between dives to recover treasure from a gangster's sunken yacht, while Mili Avital and Simone-Élise Girard pursue more devious agendas. Since this is set in the thirties, lovers are permitted to smoke in bed.

The Carpet Slaves: Stolen Children of India (March 26; 7 to 8 P.M.; Cinemax) goes north from Delhi to Varanasi, where tens of thousands of kidnapped child-slaves weave the carpets we buy at upscale Western stores. A police raid will return two of these children to their families. But documentarians Kate Blewett and Brian Woods strongly suggest that there are more slaves today in our global economy than there ever were in the eighteenth and nineteenth centuries.

South Pacific (March 26; 8 to 11 P.M.; ABC) is a marginal improvement on the 1958 film of the Rodgers & Hammerstein musical, with Glenn Close instead of Mitzi Gaynor, Rade Sherbedgia instead of Rossano Brazzi, Harry Connick Jr. instead of John Kerr, and Robert Pastorelli instead of Ray Walston. Game Glenn, creepy Connick. But quite as if musicals haven't been rethinking themselves at least since Sondheim, it bursts into unlikely song at the drop of a heavy cue, and the end is so rushed that it's empty of feeling *and* affect.

Trade Secrets: A Moyers Report (March 26; 9 to 11 P.M.; Channel 13), still in production at press time, is based on documents till now buried in the archives of the Chemical Manufacturers Association. It details not only a conspiracy to keep the public from learning what the industry itself has known for more than half a century about the carcinogenic properties of vinyl chloride (used in aerosol propellants), as well as the health hazards of asbestos, benzene, and phthalate ester, but also the industry's successful lobbying effort to keep the government off its back. You may have noticed the March 8 ExxonMobil ad on the *Times* Op-Ed page, a preemptive attack on "scare stories about chemical products." So Bill Moyers, bless him, is mixing it up with a major donor to public television. ■

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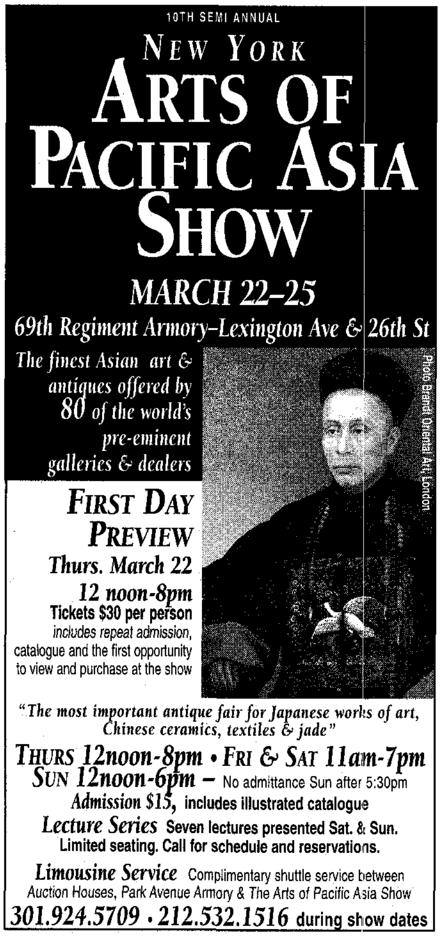
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POP MUSIC ETHAN BROWN

All About Eve

Eve reveals a tough but fully human persona on *Scorpion*; Daft Punk succumbs to the agonies of irony.

IT'S EASY TO SEE EVE AS A SMART, tough older sister to the perpetually potty-mouthed Foxy Brown and Lil' Kim. But while those two—currently engaged in a downward spiral of one-upwomanship—exist increasingly as crude caricatures, Eve has always been an uncompromising Everywoman.

The Philadelphia M.C.'s success has less to do with her rapping "skills" (both Kim and Foxy are capable lyricists) than with her willingness to show vulnerability. On her 1999 debut, *Ruff Ryders' First Lady*, Eve smashed the prevailing archetypes of female rappers—the hypersexualized automaton, the gangsta moll—by rhyming about everything from unwanted suitors ("Gotta Man") to a friend's abusive relationship ("Love Is Blind").

Eve's persona is radical in such a regressive time for hip-hop, and she takes plenty of musical risks on her new album, **Scorpion** (Ruff Ryders/Interscope). The rapper's collaboration with Stephen and Damian Marley revisits the slinky dancehall of Dawn Penn's "You Don't Love Me (No, No, No)" instead of a safe reggae staple. "Life Is So Hard," a duet with R&B icon Teena Marie, taps into the raise-the-roof tradition of Aretha Franklin (or even Jennifer Holliday) instead of the trendier singsongy style of Faith Evans.

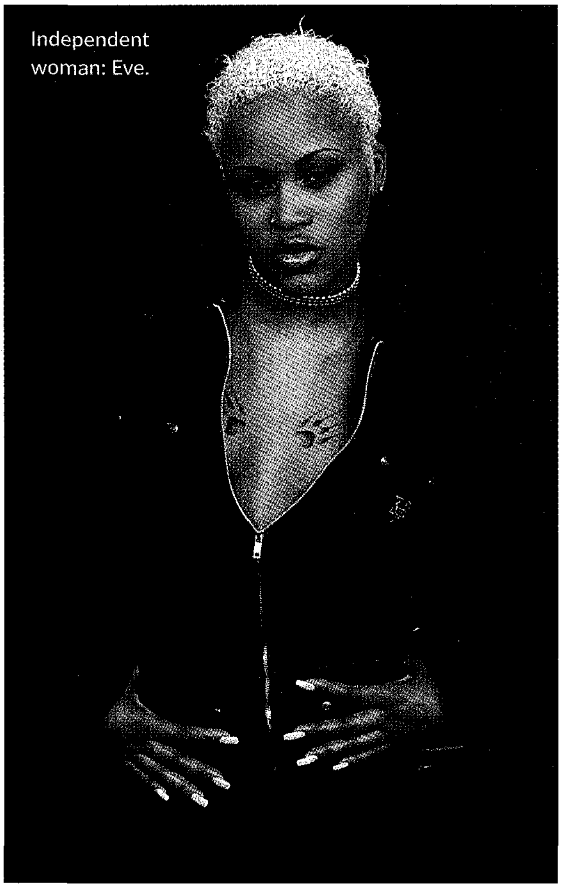
Like any superstar rap album, *Scorpion* also has its share of megaproducer star turns, but they're better than the formulaic fare on most. Swizz Beatz (who nearly self-destructed on the second Ruff Ryders compilation) creates a gorgeous tapestry of piano stabs and Bomb Squad squeals on "What You Need," while Dr. Dre crafts a pitch-perfect, twangy swing beat on "Let Me Blow Ya Mind."

Stretched out over sixteen songs, Eve's tough-gal persona starts to feel a little unrelenting, as though she'll only show so many of the chinks in her armor. And the album's few crass, battle-of-the-sexes moments, like "Gangsta B******" and "Scream Double R," prevent it from upturning hip-hop convention the way Lauryn Hill's *Miseducation* and OutKast's *Stankonia* did. But Eve's voice often almost dares you to deal with her power. It's a strength that few M.C.'s, male or female, can summon.

Eve
Scorpion
(Ruff Ryders/Interscope)

Daft Punk
Discovery
(Virgin)

ON THE SURFACE, DAFT PUNK—PARISIAN producers Thomas Bangalter and Guy-Manuel de Homem-Christo—are dance music's postmodern pranksters. They display an encyclopedic knowledge of dippy synth pop and woozy disco on songs like "Da Funk," they make campy videos with Spike Jonze, and they often sport space helmets with LCD screens for interviews.


Independent woman: Eve.

But the duo once also had a more serious side: They championed marginalized dancefloor sounds, from the "filtered" style (a production technique that gives beats an aqueous, underwater sound) of Chicago house-music labels like Dancemania to the defiant soul of New Jersey producer Romanthony's "Hold On." Bangalter even licensed the song from the singer-producer's tiny BlackMale label and released it on his own Roulé imprint.

When "One More Time," the first single from Daft Punk's new album, **Discovery** (Virgin), arrived on dance floors before New Year's, it seemed the pair might be forsaking their raised-eyebrow approach forever. Despite a vocoder-tweaked guest vocal by Romanthony, the shimmery song has the exhausted but elated feel of disco classics like Donna Summer's "Last Dance" or Cher's "Take Me Home."

But *Discovery* is also awash in winking references, from the Gap Band–style funk of "Short Circuit" to the synths of "Digital Love," which could have been lifted straight from Supertramp's "Logical Song." And their meticulous retro sensibility lacks any sense of emotional investment. Collaborating with Romanthony and Todd Edwards (the overlooked U.S. house-music producer who inspired England's current "two-step garage" craze) is commendable, but where are the daring auteurs of *Homework*? Lost in irony's unsatisfying embrace. ■

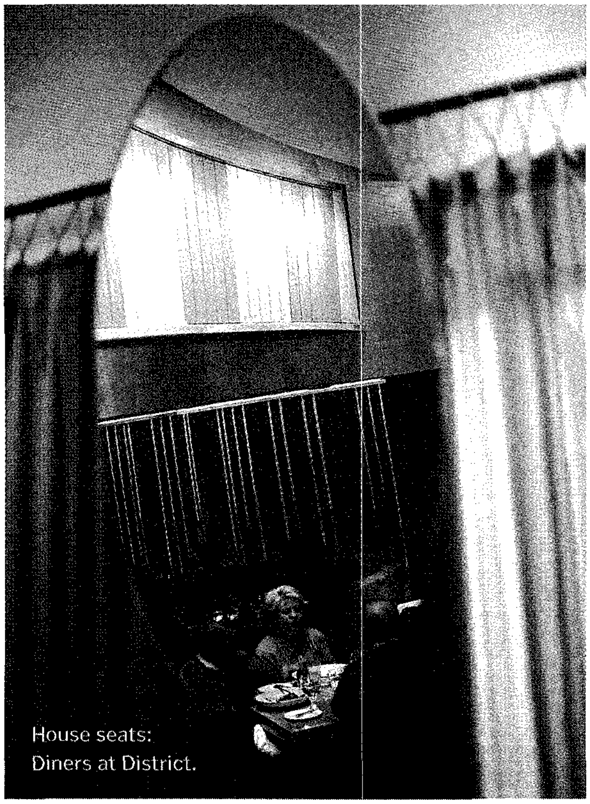
Photograph by Ernie Paniccioli/Retna Ltd.

Not Tony Enough

Restaurant row used to be more about plucky waiters than daring menus. Now comes crowd-pleasing District. The food's good, but where's the drama?

A STATUE OF THAT PATRON saint of the American musical stands in the heart of Times Square, at the very spot for which he penned "Give My Regards to Broadway." Yet it's hard to notice that bronze George M. Cohan these days, dwarfed as he is by a block-long billboard with a giraffe proclaiming the imminent opening of the world's largest Toys 'R' Us. Sadly, as one watches the visiting hordes descending upon Madame Tussaud's and the WWF café, it's difficult to imagine that there's anyone who comes to the Theatre District solely to see a play anymore.

But for years, the magic that came before the curtain call was what drove folks to this area. It not only defined their experience here but spawned a unique dining amalgam known as the *theater district restaurant*. What you found on the menus at Joe Allen, Charlie's, and Ted Hook's Backstage, among others, actually wasn't much more complex than WWF's fare. But food wasn't necessarily the draw. Rather, the attraction was the *All About Eve*–ian fix of being surrounded by spotlit theater people and posters: the rush of being waited on by broad-shouldered future chorus-line members and soap-opera stars, listening to a God-I-hope-I-get-it ingenue standing in the curve of a baby grand sing "Time Heals Everything," or having, as I once did, the great good fortune to sit at a table next to Sylvia Miles—accompanied by six mousse-tressed young lotharios—as she told a black waiter at Joe Allen that she liked her coffee the way she liked her men, and hear the waiter reply, "I'm sorry, Ms. Miles, we don't serve gay coffee." No one at Madame Tussaud's is likely to ever say anything that memorable.


House seats: Diners at District.

If you are the type for whom seeing the original production of *Company* remains a life-changing experience, you lived for this sort of thing. So it's only natural to walk into **District**, suddenly be engulfed by David Rockwell's artful use of behind-the-proscenium paraphernalia, and swear that there's a future Bonnie Franklin working here who's gonna sing "Applause" atop a table for four sometime before dessert. The leather hoisting straps cleverly swagged like curtains and the glass panels, frosted to depict crossing spotlights, practically demand this kind of over-the-top response. Unfortunately, no grand performance ever materializes. Mind you, the staff is sweet-tempered, but all remains calm and kind, not kinetic.

District
130 West 46th Street
(212-485-2999).

Nor does District's menu make any attempt to put on a show. Chef-owner Sam De Marco (who also owns First and Merge) is an ambitious, enthusiastic though erratic chef who does share one trait with the great George M. Cohan: an eagerness to please. If you're an indulgent eater who hasn't yet OD'd on foie gras, truffles, and Osetra caviar, the Luxury Box section of District's menu offers it to you every which way but goose (the foie gras is Hudson Valley duck). On the regular menu, De Marco's inclusion of spunky mackerel in his ceviche raises it above the too-genial norm. A roasted pear stuffed with blue cheese and splashed with a port-wine-laced vinaigrette produces an enticingly light beignet. Citrus, butter, and fennel foam work in concert, rather than at odds, on a sweet hunk of lobster. And a champagne vinaigrette tosses a chicory salad way above the ordinary.

But De Marco loves the salt shaker, sabotaging a hearty duck-and-turnip ragu (already sprinkled with rather sharp prosciutto on a chestnut fettuccine) as well as a too-dense truffle vinaigrette over a beef carpaccio. Potato-leek chowder is pleasing, with warm oysters hiding in the broth. But the first time I tried the cauliflower custard, it lacked flavor after the pungent caviar-flecked scallop was eaten off the top—though on a second try, a week ago, it tasted rich and woody.

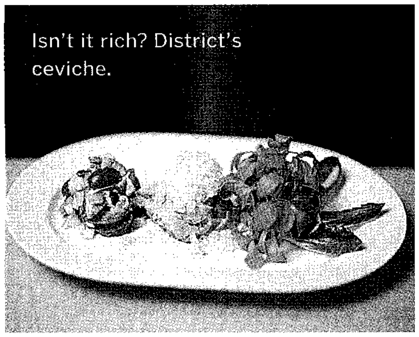
De Marco has a couple of temptingly clever nightly specials for two to share. The cassoulet is smoky and filling but a bit of a mess. Tokyo Roast—a loglike construction of fish (swordfish) wrapped around fish (salmon) wrapped around fish (tuna)—is a bit like the sushi that ate Cleveland, but the tuna is lean and rich, the swordfish is flaky, and the accompanying bed of fried rice is just right. Satur-

Photographed by Kenneth Chen.

lay's porterhouse is delicious, and Sunlay's roast chicken is equally excelent—so why is the regular menu's saltrubbed sirloin tough, dry, and inferior? How come a chicken-leg confit crisp as a Stoppard diatribe is accompanied by cannelloni gummier than Lloyd Webber's love songs?

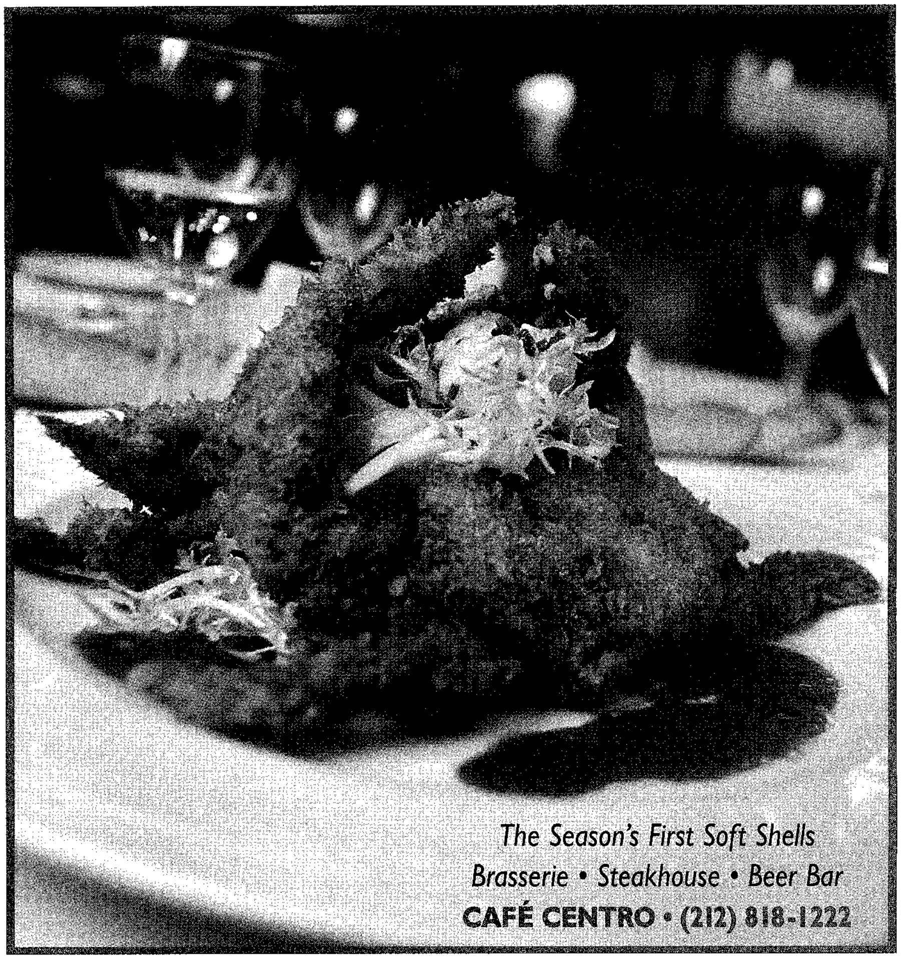
Seared cod comes with a soothing pocket of brandade, and roast pork has the pleasure of both brash sauerkraut and toddy-soaked prunes for company. Venison paired with Bombay-gin sauce doesn't work, though. And one night diver scallops with braised endive vanish in such a flash that all a nose-powdering dinner guest comes back to is a lovely, lonely pile of truffle-whipped potatoes. Another night, however, the scallops are so bland that only the potatoes disappear.

De Marco is full of ideas, however. Everything on his well-priced lunch menu is served in pairs: Black-bean soup and spicy seafood tacos, Cobb salad and Kentucky fried quail, and crispy oysters and seared tuna with sesame noodles all share the stage happily. Matzo-ball soup and turkey club, potato pierogi and brisket, buffalo wings and mini-burgers, on the other hand, are mismatched. And District's desserts, save the apple galette, also need a little drama.


Isn't it rich? District's ceviche.

Is it fair to impose such high standards on a restaurant just because of a location and a name? Maybe not, but what do you want from a guy who saw the musical *Carrie* twice and still wants Times Square to be more about plays and players than about PlayStation 2? De Marco's District could be an award winner. And he doesn't have to add a piano, or Bonnie Franklin. All he has to add is consistency, and he'll be playing my song. ■

District 130 West 46th Street (212-485-2999). Lunch, Monday through Friday, 11:30 A.M. to 2 P.M. Dinner, every night 5:30 to 11 P.M. Appetizers, $10 to $17, entrées, $22 to $35. All major credit cards.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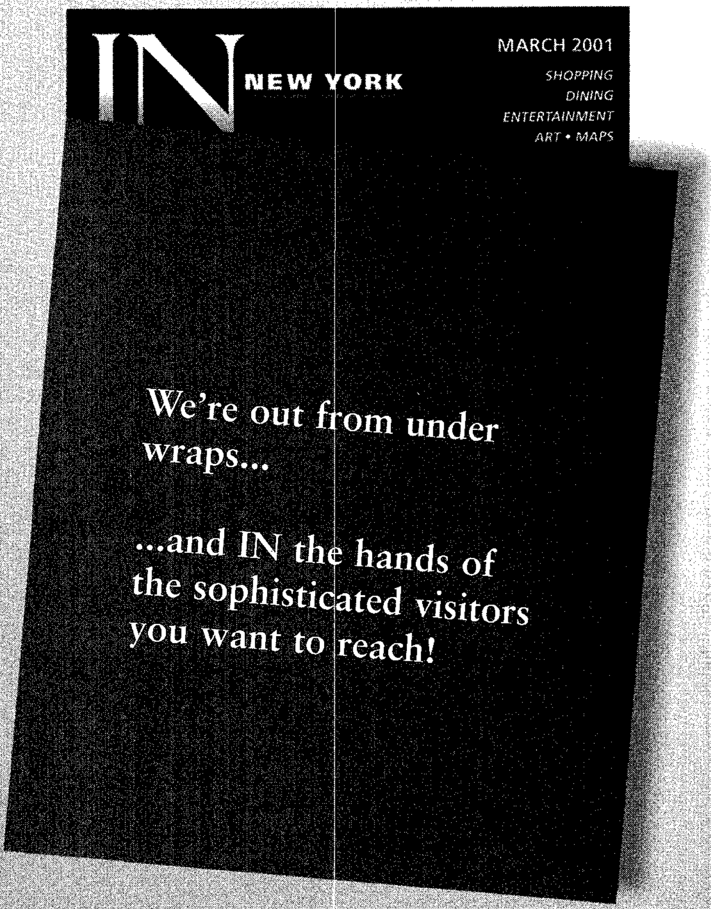

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home STYLE

Filling the emptiness of a new apartment or sprucing up a tired space can be daunting. How can we achieve a look that feels new but remains functional? How does "innovative" coexist with "sensible"? We want a look that wows, but we still need to live—and live hard—in our homes every day.

Our home design experts don't see a problem. Here, they offer timely tips and seasoned suggestions to create an environment that is as handsome as it is comfortable, as refreshing as it is inviting. Today's homebodies don't have to trade off on anything. Now that's news.

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home STYLE

beautifulflexibility

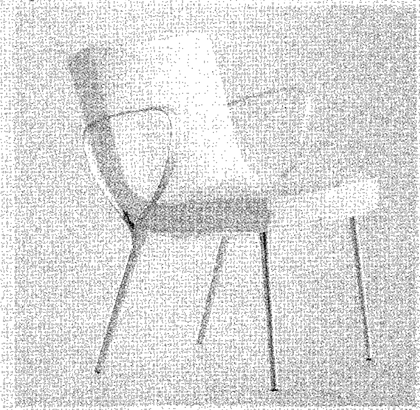
If you want your home to work, it's got to be flexible, not only in the way you approach each room's use, but also in how each piece of furniture and item presents itself. But flexibility doesn't mean you have to sacrifice beauty. **Ligne Roset**, a pre-eminent French manufacturer of contemporary furnishings, showcases pieces that embody the spirit of functionality without giving up the aesthetics of timeless modernity.

Whether you're in need of a whole suite of furniture or one terrific piece, take a peek at the Smala collection, featured at Ligne Roset and shown here. With this line of furnishings, Ligne Roset invites us into a world of compatibility and quality. The sofa, chaise, and footstool (on our cover) present imposing proportions that offer comfort and style. Cast and polished aluminum feet elevate the pieces. Quilted, linked, mobile, and inventive—the Smala collection articulates a new concept.

> **"As this wonderful line of furniture illustrates, flexibility can be a strong foundation for good looks."**

The collection doesn't just look good, it works well. Arms and backs are adjustable. Cushion covers are removable; seats and backs are quilted and well padded. These features allow for many positions, all of which entice relaxation. With oval, steel-tube leg frames, coated in aluminum epoxy, the collection marries elegance and tranquility.

ligne roset's sleek smala collection



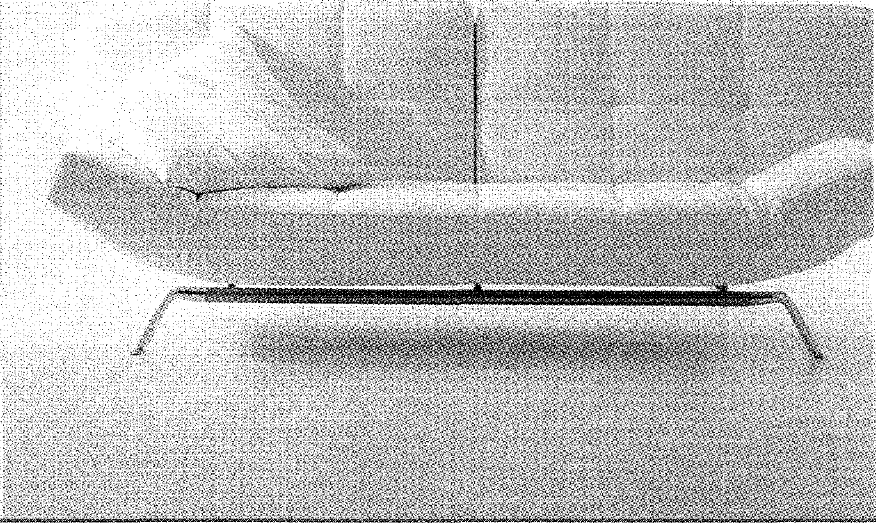
The impressive sofa is endowed with generous dimensions and clear, clean lines. Mobile and flexible, thanks to a well thought-out adjustment system, the arm and backrests allow horizontal, intermediate, and vertical positions. In addition to the sofa and chaise, a large footstool is available. Weary feet will find repose and support.

To round out the line, the Smala collection features similarly cushioned and adjustable dining chairs and a series of four occasional tables with polished aluminum legs. The oak veneer tabletop is available in natural or dark brown. As this wonderful line of furniture illustrates, flexibility can be a strong foundation for good looks.

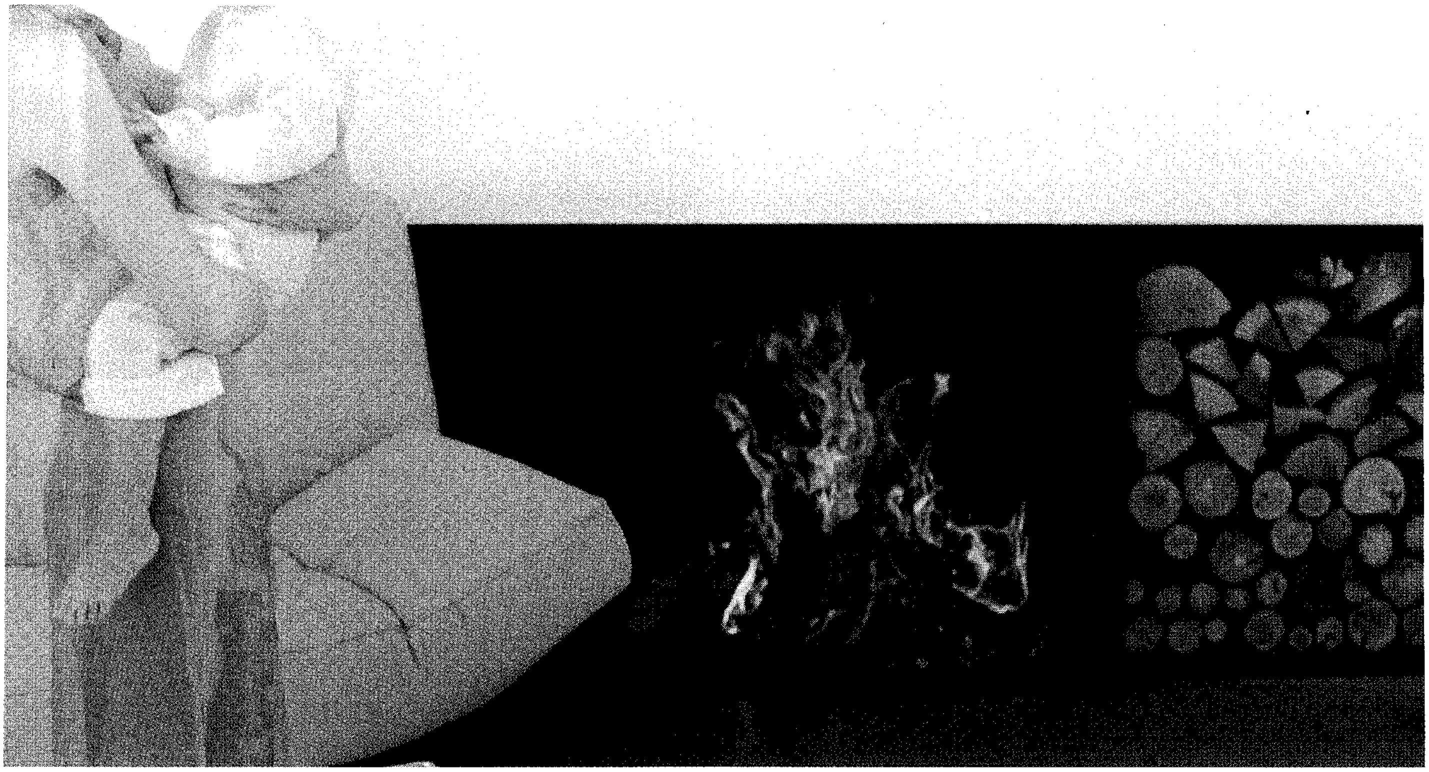
forecast:**boldness**ahead

In the beginning, leather came in brown, preferably chocolate. The brave home decorator dabbled in black or perhaps shades of bone and ecru. But that was your granddad's couch, son. When it comes to this millennium's leather, the sky's the limit and it's a colorful view.

After a decade of beige minimalism (can you say "linen white?"), color is making a home design comeback say those in the know. Think deep pumpkin bedspreads, sky blue bathrooms, and rich cranberry dining rooms. Whatever your hue, if you want to make a splash, there may be no downright sexier way to do it than with a leather couch. Make that a lipstick red leather couch!



ligne roset's quilted, flexible, and ultra-hip smala sofa



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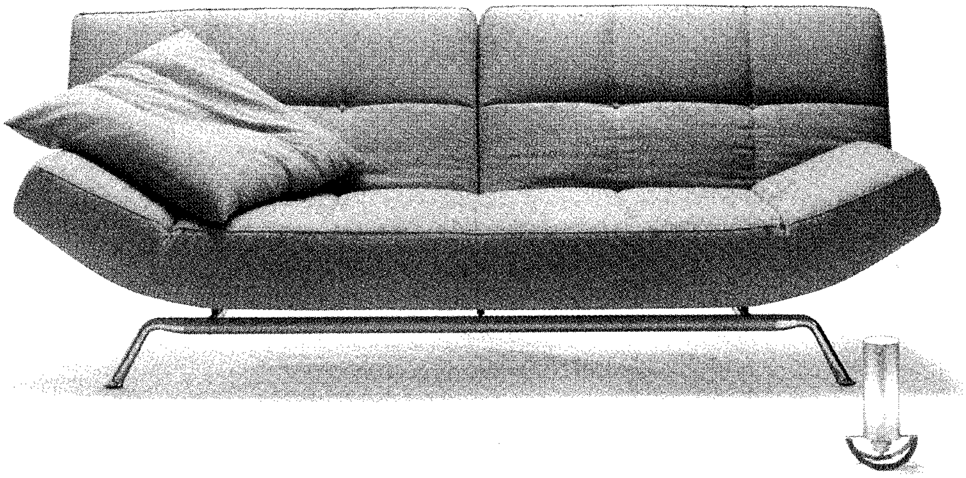

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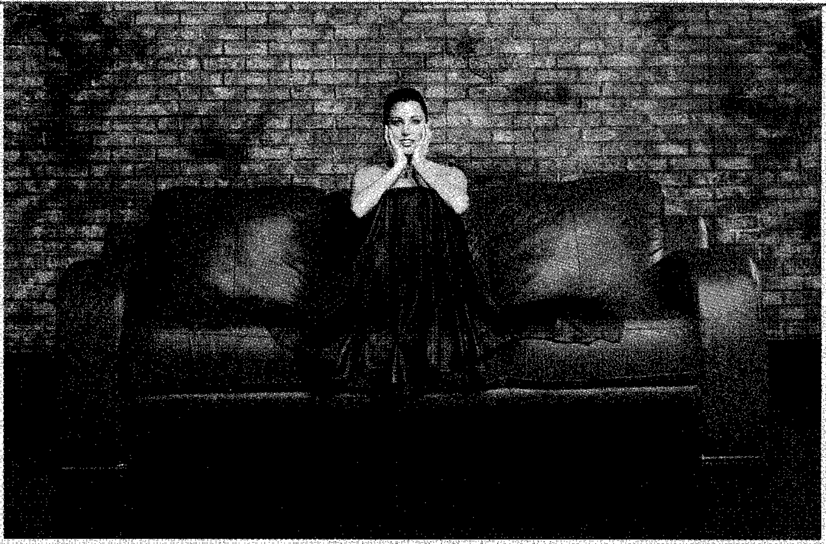


the bold and the beautiful: a lipstick red stunner at jennifer leather

This sleek, sophisticated—and show-stopping—Italian piece, shown here from **Jennifer Convertibles** and **Jennifer Leather**, is emblematic of two trends: The resurgence of color and the mainstreaming of leather. "Ten years ago, leather represented one percent of the entire market's sales," says Rami Abada, president of Jennifer Convertibles and Jennifer Leather. "Today, leather has dramatically grown to 25 percent of that same market."

A good number of that increased percentage is return buyers. "People are buying their second or third leather sofa," says Abada. "They already love the durability, comfort, and beauty of 100 percent leather, now they are ready to make a daring statement. They discover that the affordability of our leather furniture encourages such adventurism," Abada adds.

Leather, Abada maintains, is the ideal medium for a punch of color. "A leather sofa is already a crisp, clean product," he points out. "But in glamorous red, it's practically a proclamation, one that propels your home to the forefront of the newest home design trend.

return to tradition, demand for quality

The big headline in home design is that certain timeless looks remain evergreen. "Where everyone once embraced modernism, we see a return to tradition that seems to have staying power," says James Stephens, showroom manager for **Manhattan Cabinetry**. For 25 years, Manhattan Cabinetry has been serving the interior design trade and general public by offering the finest custom-designed furniture, cabinetry and architectural millwork, as shown here in this cleverly disguised computer station. Their staff designers work hand-in-hand with clients, and their skilled craftsmen create and build custom designs in any style, material, or finish for any room of the home.

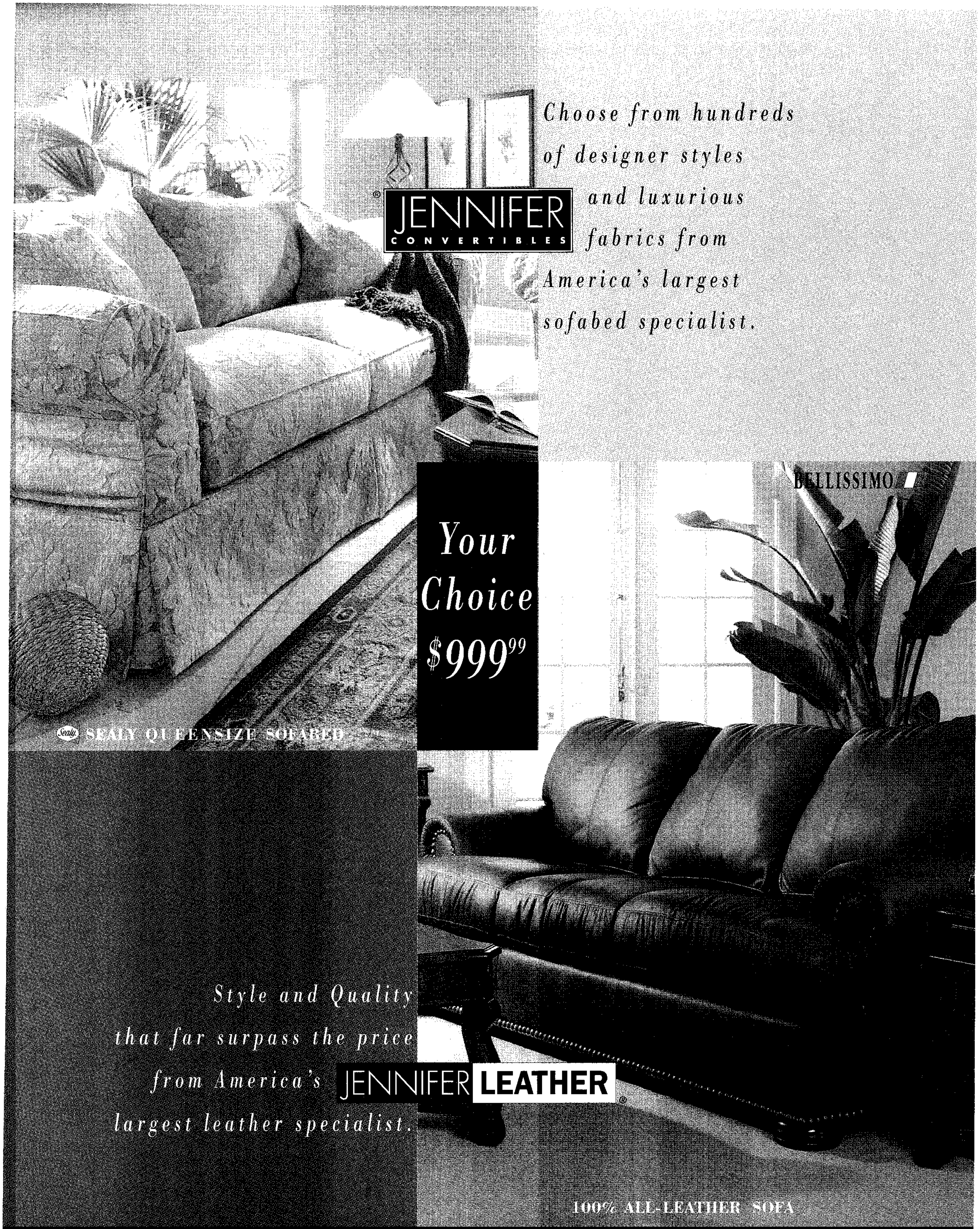
"Our clients crave warmth in their surroundings," says Stephens. "We, in the design field, can argue all day about whether the tenacious return to traditionalism suggests a lack of

computer camouflage at manhattan cabinetry

LIBRARY REDUX

It may sound like an oxymoron, but John Wolf, vice president of the **Little Wolf Cabinet Shop**, has spotted something very new among those seeking out the very old—the personal library. "We are so busy making libraries," says Wolf, whose family business has been specializing in custom wood working since 1956. And we're not just talking bookshelves. Wolf's craftsmen are incorporating old-world touches of rolling library ladders and gleaming, rich mahogany paneling.

It seems that nothing exudes the warmth, prestige, and absolute feeling of heritage as a room lined with books. Of course, this is New York City and not everyone has the space to dedicate an entire room to the written word. "Not to worry," says Wolf. "With custom cabinetry and well-designed built-ins, people are lending the library function and look to not only their dens, living rooms, and studies, but also to their home offices and bedrooms."



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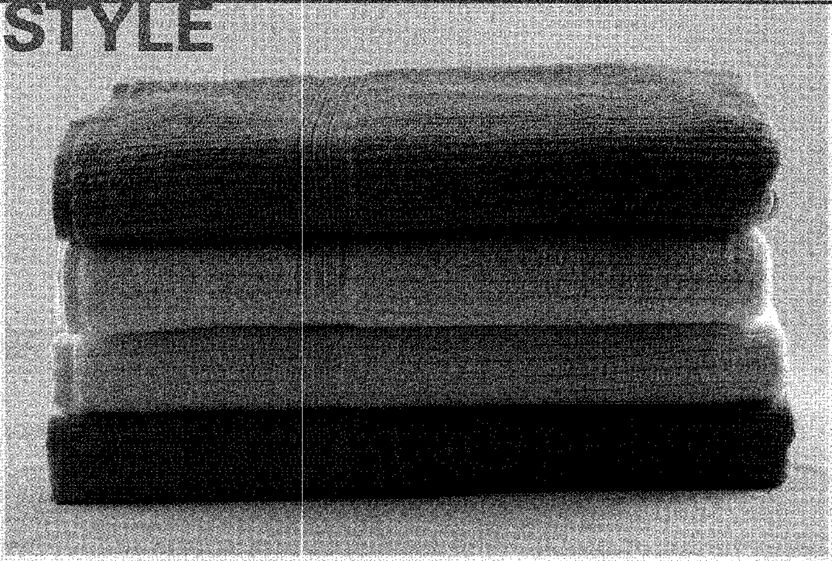


sophistication, but it's not really a legitimate argument. To make a home, people simply want a human feel to their rooms," he adds.

Tired perhaps of the austere grays of offices and skyscrapers, many in seek to capture the cozy history of older homes. "It's why I think you're seeing such a massive interest in vintage pieces, collectibles, and antiques," notes Stephens.

This phenomenon should not be misinterpreted as anti-technology. Quite the contrary, reports Stephens. "When money is no object, the newest 'toy' is the plasma TV. Anyone who can afford it wants it and, in fact, because of the television's thinness, it makes disguising the TV cabinet with a traditional breakfront that much easier!"

This zeal for traditionalism dovetails with another trend Stephens observes: The rise of the savvy consumer. "The average person is becoming more educated about the furniture industry. People recognize quality and even if they don't understand all the technical aspects behind the look, they value the importance of the well-made item," says Stephens, who applauds the inclination. "As the public's taste demands a higher level of quality, it enables fine craftsmen such our firm's to thrive," he explains.

buckingthe**trend**

Ever worry that the table you bought from that well-known chain is going to show up in everyone else's home, too? The fear stems from a move toward mass marketing. With huge, high-volume businesses, the strategy is to feature the same homogenized products on every corner of every major city in the country. Break out from the pack and head to **Portico**.

Well known for their spare, yet luscious home furnishings and bed and bath accessories, Portico is a company that's forging its own way. "All our stores are in architecturally significant buildings, many of them landmarks," states Douglas Abrams, Portico's president and CEO. "Inside, we have created an environment of fabulous room settings with our unique collections of furniture, bedding, bath products, gifts, and home accessories."

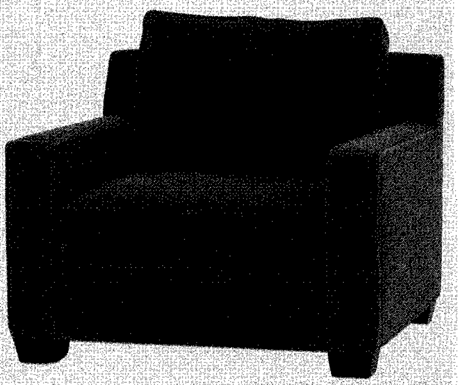
As one of those New York gems that hasn't been gobbled up by a major someone or another, Portico caters to a sophisticated, urbane home dweller. Says Abrams: "Our customer wants to stand out from the pack."

> **"Inside, we have created an environment of fabulous room settings with our unique collections of furniture, bedding, bath products, gifts and home accessories."**

moonlighting:when **furniture**does**two**jobs

Function means sometimes pushing a piece beyond its first purpose. The ultimate symbol of this maxim is the sleeper sofa, but a new line of sleepers takes the tried-and-true concept and pushes it one step further. "With NIGHT and DAY SLEEPERS, you can transform any room into an extra sleeping place for guests," says Richard Broderson of **Foremost Furniture**, New York City's largest full-service furniture showroom.

NIGHT and DAY SLEEPERS come in five different sizes—cot, twin, full, queen, and king. "The mattress itself has no bars or springs, making it as comfortable as an everyday bed," states Broderson. "Plus, all the sizes take standardized sheets."



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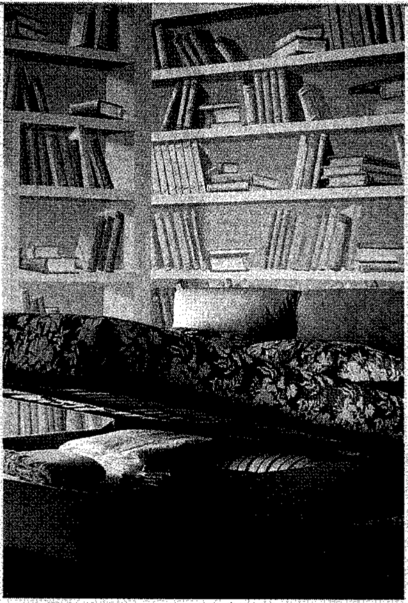
home STYLE

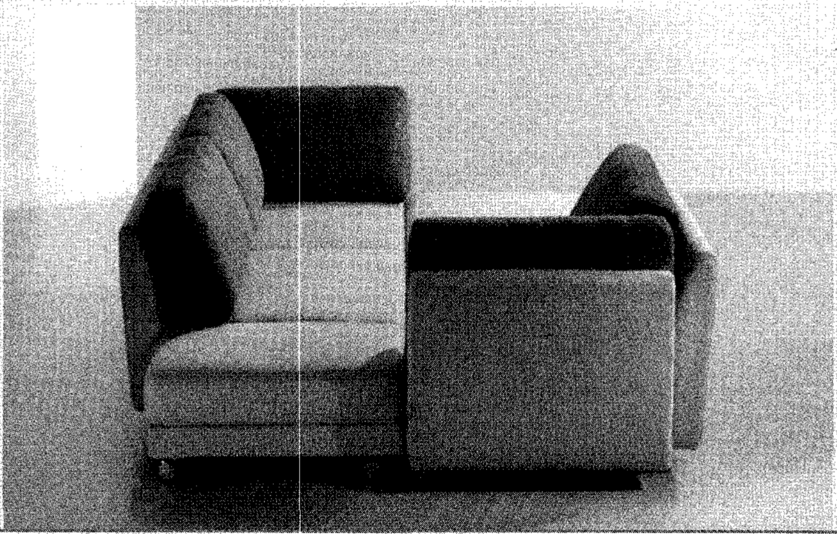
Imagine that good-looking occasional chair in your corner becoming—presto—a cot for an unexpected visitor. Or how about stretching your teenager's space with a comfy love seat that pulls out at night to a full bed? Also featured is The MAXX, a queen or twin-sized bed, with an electric motor for multi-position sleeping. As shown here, one half folds into the other on a track to create a queen-sized bed.



double-duty designs at ddc domus

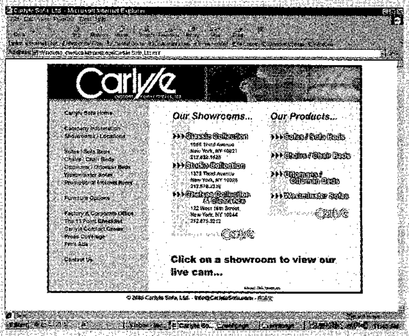
Beds don't have to moonlight as sofas to take on a dual-life role. Seemak Hakakian of **ddc domus design collection**, purveyors of high-end, exclusive contemporary furniture from Europe, can't say enough for a nifty, Italian-made system that gives your bed an undercover life as a horizontal armoire of sorts. "The Nathalie storage base supports a standard American queen size bed on top of a large, easily revealed opening," explains Hakakian. "The opening can be left as one space or separated with dividers. Best of all, the mechanism allows the bed to lift gracefully and effortlessly, with linens tucked in." When back down, the mechanism can also adjust the firmness of the bed to allow for two different sleeping preferences.

With the Nathalie base, you get a good night's sleep and a place to store skis, golf clubs, blankets, sweaters, toys, well, just about anything you can think of magically and without the dusty crawl under the bed. The storage unit looks great, of course, available in different fabric finishes. All the fabrics on the bed are removable, non-allergenic, and fire retardant. "The bed is the largest product in the bedroom, maybe even in your home," says Hakakian. "Why not demand more of it?"



a versatile, modern grouping at foremost furniture

> **"The opening can be left as one space or separated with dividers. Best of all, the mechanism allows the bed to lift gracefully and effortlessly, with linens tucked in."**



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Company Information
Showrooms / Locations
Sofas / Sofa Beds
Chairs / Chair Beds
Ottomans / Ottoman Beds
Westminster Sofas
Furniture Options
Factory & Corporate Office
Carlyle Comfort Center
Press Coverage
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Studio Collection
Chelsea Collection & Clearance
Our Products...
Sofas / Sofa Beds
Chairs / Chair Beds
Ottomans / Ottoman Beds
Westminster Sofas

Click on a showroom to view our live cam...

carlyle's extensive web site

embracingthenewworld

Since the 1960s, **Carlyle Custom Convertibles** has hand crafted only first-quality custom-made sofas, sofa beds, ottomans and chairs. Nothing has changed about the quality since those early days, it's just that now you don't have to leave home to peruse the offerings.

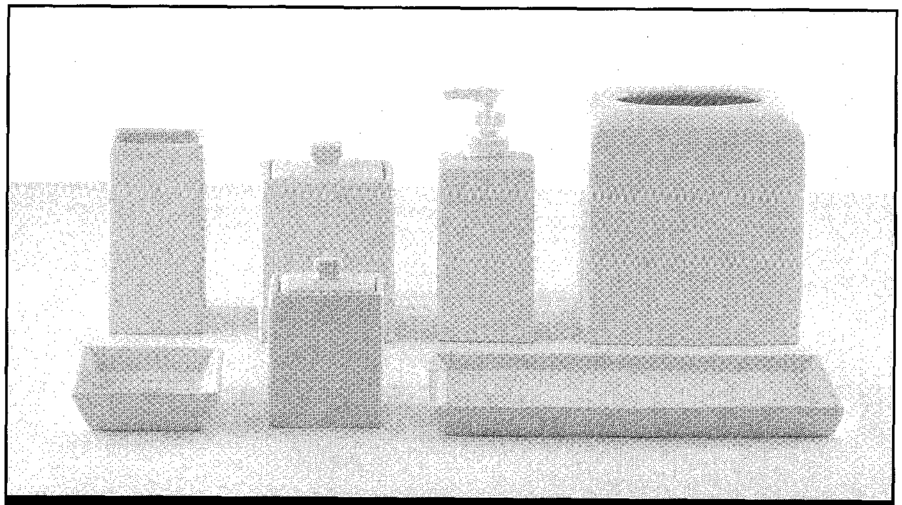
From their Web site with a high-speed connection, you can virtually "walk" into any of Carlyle's showrooms. "Customers can control high-end Web cam browsers in real time to zoom in on a sofa or focus on a particular detail," says Darren deMatteo, president of Carlyle Custom Convertibles. "Clients can even interact with the factory staff and give online, real-time direction on how they want a bolt of fabric cut so it lines up just so on their upholstered piece," he adds. "If you have top-quality, $300-yard fabric, you don't want mistakes."

WHEN ONE ROOM IS YOUR EVERYTHING

Storage, organization, and technology are dictates at **Techline Studio**, which have long guided their expert design of the home office. What they're noticing now is how remarkably similar the task has become for designing a school-age child's room. "In a kid's room you also have a blurring of work and living," says Gavin Bromell, design director of Techline Studio. "You need a place for the all-important computer, as well as an attractive and functional place to sleep, watch TV, and stow stuff--lots of stuff. Think of your child's room as a studio apartment without the kitchen!" Bromell advises.

Combine this technological razzle-dazzle with a vast selection of furniture and 60 different cushion-fill combinations and custom blends, and you have a winning result of a track record with a cutting edge.

Technology is transforming much of the landscape for home design, whether it is the materials used or the ability to shop online. Even presentations have been made more effective and comprehensive, reports Judy Block,



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home STYLE

designer referral service moves into the millenium

"Technology is transforming much of the landscape for home design, whether it be the materials used or the ability to shop online."

president of **Designer Referral Service of NY, Ltd.**, an agency that lets you select from a broad roster of talented interior designers and architects. During an interview in your home or office to assess your taste, style, and budget, Block walks you through a laptop presentation that makes immediately available 16 years' worth of contacts and thousands of images.

thebestwaytofind aninteriordesigneror architect

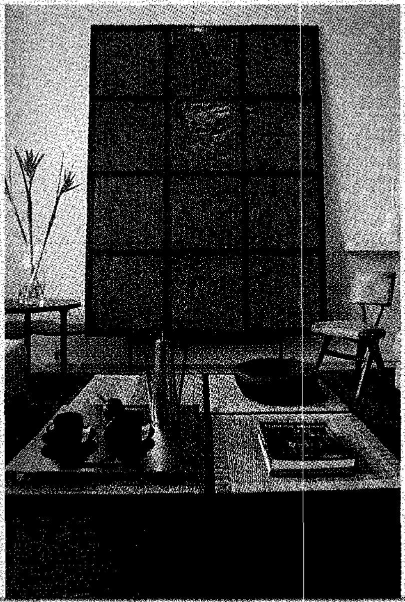
"Your choice of designer or architect is your most important decorating decision—and you should make it with care," warns Karen Fisher, president of **Designer Previews**, which shows the work of more than 300 designers and architects. Along with showing clients the designers' slides and portfolios, she helps them forecast their budget and decide who to interview. Is it any wonder clients call her their decorating mother?

goingglobal

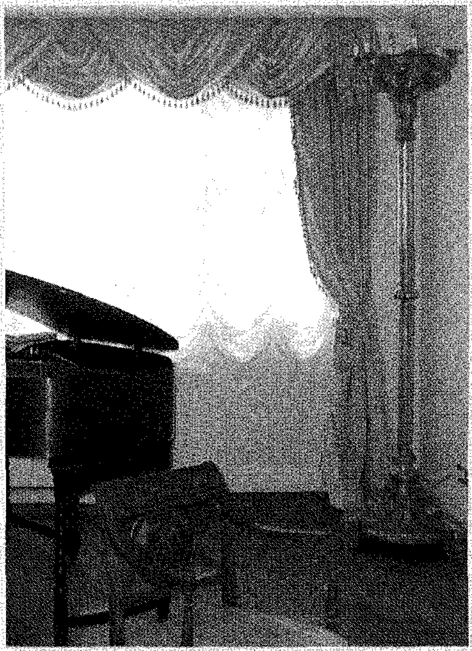
Technology has contributed to a distinctive sense of our world as a smaller place. When it comes to finding the right look for your home, the market is as wide as the planet.

Richard's Interior Design, for instance, counts as its main strength the ability to directly import fabrics from Europe's finest mills. "We have over 20,000 yards of fabrics in stock from the same mills that the top fabric design houses at the D&D Building use.

Except we pass our direct-importing savings onto the customer!" says Richard Harary, owner. With a beautiful assortment of imported silks, brocades, damasks, velvets, and more, clients are able to enjoy a world of options for all their fabric needs, such as this window treatment elegantly contrived from Italian silk velvet with an Austrian silk shade. ■



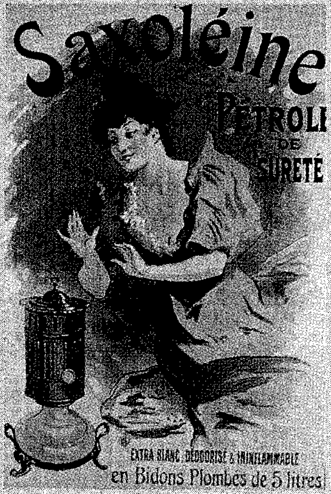
designer previews offers dream decorators



classic elegance by richard's interior design

ADVERTISER ART: HOTTER THAN EVER

If you're looking for home accessories that have the added value of a true collectible, check out the vintage advertising art at **La Belle Epoque**, a gallery specializing in such original work from the 1890s to the 1950s. The lithographs range from around the world with a special emphasis on some of the most famous European artists of their day, including Henri de Toulouse-Lautrec, Alphonse Mucha, Jules Cheret, and Leonetto Cappilello. An example is the French lithograph pictured below entitled *Saxoléine*, by Jules Cheret, 1890. Themes include theater, products, cycles, autos, travel, wine and spirits, among many others. While prices have appreciated, vintage advertising art remains, as co-owner Linda Tarasuk puts it, "The last bit of affordable, real art."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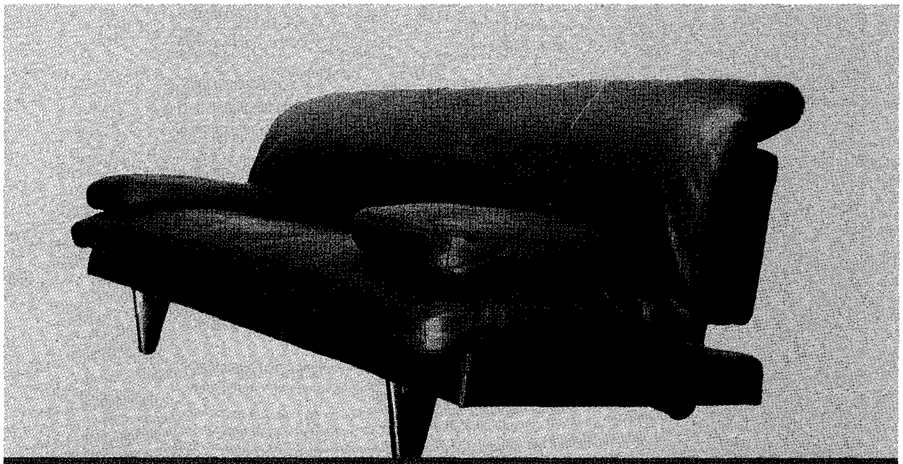
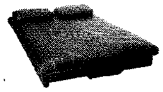


(S) Leather Convertible Sofa Bed



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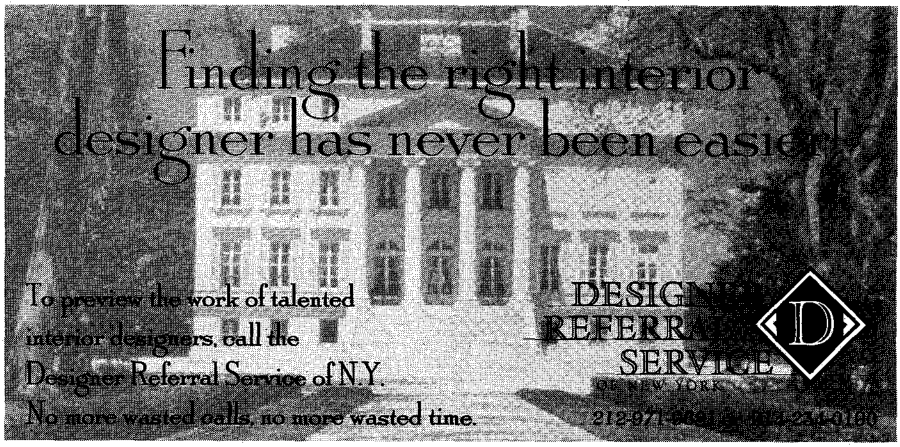

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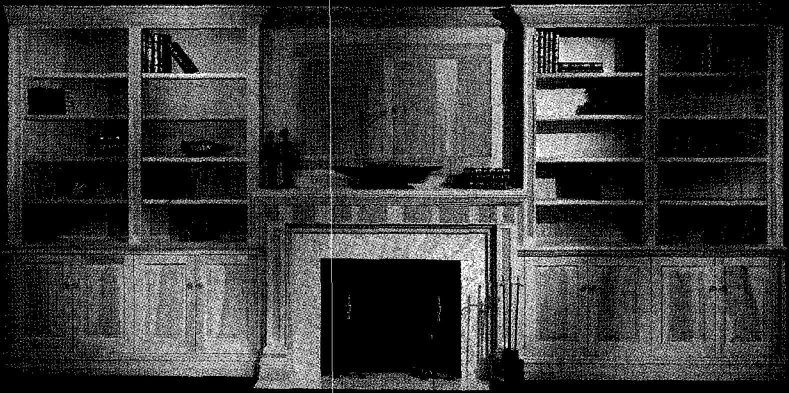

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cue

Movies

Edited by Ben Kaplar

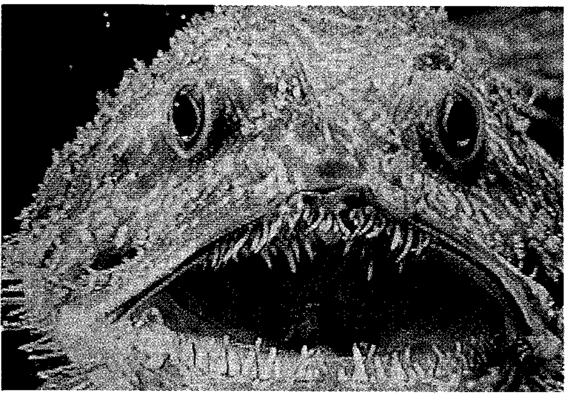
This Week's Releases

The Brothers
A group of friends have to face their commitment issues when one of their crowd decides to get married. Bill Bellamy and Morris Chestnut star in writer-director Gary Hardwick's cinematic debut. (1 hr. 43 mins.; R) • Opens 3/23.

Galapagós
A Smithsonian research team explores the underwater ecosystem off Ecuador's Galapagós Islands. In 3-D; narrated by Kenneth Branagh. (40 mins.; NR) • Opens 3/23.

Heartbreakers
Jennifer Love Hewitt and Sigourney Weaver are mother-daughter grifters, and Ray Liotta and Gene Hackman are the saps whom they bilk. Also starring Anne Bancroft and Jason Lee. (2 hrs. 4 mins.; PG-13) • Opens 3/23.

Say It Isn't So
Antic Farrelly-brothers-produced comedy starring Chris Klein as a feckless suitor in love with someone who may be his sister, played aptly by Heather Graham. Directorial debut of J. B. Rogers. (1 hr. 33 mins.; R) • Opens 3/23.



Journey to the center of the fish:
The Smithsonian's *Galapagós.*

Too Much Sleep
A security guard (newcomer Marc Palmieri) living with his mother in suburban New Jersey loses his gun and discovers a harrowing new world in the ensuing comedic search. Written and directed by David Maquiling. (1 hr. 26 mins.; NR) • Opens 3/23.

New Films

★ Almost Famous
Cameron Crowe's engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring band to write a cover story about them for *Rolling Stone.* The band's lead guitarist is played by Billy Crudup, and his chief groupie is played by Kate Hudson. (Rainer; 9/18/00) (1 hr. 45. mins.; R) • The Screening Room; AMC Empire 25 Theatres; UA Gemini.

American Desi
A dual love story about an Indian young man (Deep Katdare) who needs the girl of his dreams (Purva Bedi) to discover the culture he tried to ignore. (1 hr. 40 mins.; NR) • Cinema Village; Kaufman Astoria Cinema.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the gay Cuban literary exile Reinaldo Arenas. Julian Schnabel directs, and he combines an extraordinary range of emotional colorations—the film goes from rhapsodic lyricism to horror in a blink. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • Quad Cinema; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

Billy Elliot
The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's 59th Street East; Kew Gardens Cinemas; Main Street Cinemas; North Shore Towers.

Blow Dry
Two happily no-longer-married hairdressers (Alan Richman, Natasha Richardson) compete for the National Hairstyling Championship. (1 hr. 45 mins; R) • UA Union Square; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Kaufman Astoria Cinema.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. (Rainer; 12/25/00) (2 hrs. 17 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Cinemart; CO Cinema City; Kaufman Astoria Cinema.

The Caveman's Valentine
The second collaboration between Samuel L. Jackson and director Kasi Lemmons, about a homeless man's supernatural search for a child's killer. (1 hr. 40 mins.; R) • UA Union Square; CC Sutton; Loews State; Magic Johnson Harlem USA; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Angelika Film Center; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Clearview's Olympia; Sony Lincoln Square; Clearview's Cobble Hill; CO Alpine; UA Marboro; Centre Sunnyside; CO Fresh Meadows; Kaufman Astoria Cinema; UA Movieworld; Atrium; UA Movies at Staten Island.

Company Man
An entertaining look at Americar history as taught by a former writei for *Saturday Night Live.* Written anc directed by Douglas McGrath; featuring Sigourney Weaver, John Tuturro, Alan Cumming, and more than a few very pleasant surprises. (1 hr. 20 mins; PG-13) • Battery Park City Cinema; CC Angelika Film Center; CC Village East; Clearview's First & 62nd St.; Kew Gardens Cinemas.

★ The Contender
Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his VP when his sitting vice-president dies. (Rainer; 10/23/00) (2 hrs.; R) • UA Gemini.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. (Rainer; 12/11/00) (1 hr. 54 mins; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Nova; Bay Plaza; Concourse Plaza; Whitestone; bam Rose Cinemas; CO Kings Plaza; Linden Boulevard Multiplex; Canarsie; UA Crossbay II; UA Movies at Staten Island.

The Dish
Sam Neill plays an eccentric scientist on a remote Australian farm whose satellite dish is the only one capable of receiving Neil Armstrong's first step on the moon. Directed by Rob Stitch. (1 hr. 44 mins; PG-13) • CC Angelika Film Center; Sony Lincoln Square.

Opening

Gidget Goes to High School

Perhaps the most shocking thing about **Say It Isn't So**, a comedy produced by the notorious Farrelly brothers (*There's Something About Mary; Me, Myself & Irene*) isn't that Chris Klein falls in love with someone who may be his sister, played lovingly by Heather Graham (both pictured), but how good Sally Field looks in a tight baby-T. Set in rural Indiana, this slice of American Pie features an amputee sidekick (*Double Take's* Orlando Jones), a bedridden pervert (Farrelly alumnus Richard Jenkins), and a race against time—because it's always a race against time—for our hapless Romeo and his maybe sibling. Amid the chaos, flatulence, and general bacchanalia, Field, looking soup-to-nuts fit at 55, could almost carry off Heather's role. Opens March 23.

Photographs: top, by David Clark; bottom, by Zade Rosenthal.

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Down to Earth

Why do brash comics, like Chris Rock here, feel they have to turn themselves into saps in order to be movie stars? (Rainer; 2/26/01) (1 hr. 34 mins; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Cinemart; CO Fresh Meadows; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Enemy at the Gates

Jean-Jacques Annaud's WWII movie is a compendium of old-time war-movie clichés. It stars Jude Law, impossibly miscast as a Ural shepherd boy who becomes a Soviet hero sharpshooter during the battle of Stalingrad. Ed Harris is his Nazi counterpart, Major Koenig, and he's the only good thing in the movie. (Rainer; 3/26/01) (2 hrs. 11 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's Ziegfeld; Loews Coronet; UA East; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

Exit Wounds

DMX and Steven Seagal team up to bring down a gaggle of corrupt cops in Detroit. Directed by Andrzej Bartkowiak (*Romeo Must Die*). (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

15 Minutes

Writer-director John Herzfeld's lurid melodrama stars Robert De Niro as a celebrity hero cop and Ed Burns as an arson investigator. They team up well, but the film is rancorous and overblown. (Rainer; 3/19/01) (2 hrs.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Get Over It

Relatively tame high-school high jinks about a boy (Berke Lawrence) whose rebound girl happens to be his best friend's younger sister. Kirsten Dunst and Sisqo co-star. (1 hr. 30 mins.; PG-13) • CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; CC Crown Gotham; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; CO Alpine; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Gift

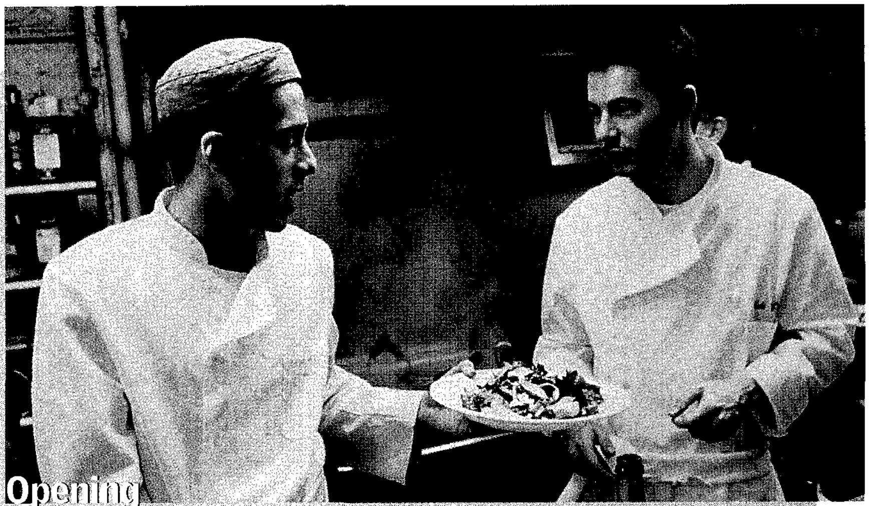
Cate Blanchett is a seer in a Georgia bayou whose readings for troubled local townsfolk are more like social-service sessions. Sam Raimi throws in an impressive amount of Gothic claptrap, and Giovanni Ribisi, Hilary Swank, and Keanu Reeves are good in supporting roles. (Rainer; 1/29/01) (1 hr. 49 mins.; R) • UA Union Square.

★ Gladiator

Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while at the same time presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) • Loews State.

The Gleaners and I

Agnes Varda's personal documentary about people who forage for leftovers, curios, and oddments is lyrically ramshackle. (Rainer; 3/19/01). (1 hr. 13 mins; NR.) • Film Forum.



Opening

Rookies of the Year

"We were nervous because the **New Directors/New Films** series was our first big East Coast audience," Alison Maclean, director of *Jesus' Son,* says. "But the screening went well, and it gave us a huge amount of confidence for the release of the film." Maclean is a member of an elite film club of directors—including Pedro Almodóvar, Spike Lee, Richard Linklater, and John Sayles—whose motion pictures premiered in the East at Lincoln Center's New Directors/New Films, now in its thirtieth year. Among this year's offerings are Marziyeh Meshkini's powerful *The Day I Became a Woman,* which tells three separate tales to illustrate the diverse lives of women in Iran; *The Foul King,* a Korean comedy about a pipsqueak, played with a Jerry Lewis deftness by Song Kang-ho, who finds an alter ego as a professional wrestler; and *Dinner Rush* (pictured), about a restaurant in TriBeCa and the egomaniacal star chef who drives restaurant-owner Danny Aiello up the (mid-century-modern) wall. "I love going to the festival—you don't know the directors and haven't heard of the films," Maclean says. "Most of the time we come to the movies with too much information, but this is a festival you trust, so you're more likely to be surprised and take a chance." The opportunity awaits through April 8 at the Museum of Modern Art. B.K.

Hannibal

Anthony Hopkins is a plumper, more princely cannibal Hannibal Lecter this time out, and he's also more cartoonized—a figure of grisly fun. Julianne Moore replaces Jodie Foster as FBI agent Clarice Starling, and she gives a clenched-jaw performance that is skillful but out of keeping with the tone of flamboyant Grand Guignol burlesque. (Rainer; 2/19/01) (1 hr. 50 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; CO Fresh Meadows; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.

Hit and Runway

A crowd-pleasing comedy about an unlikely writing team's attempt at scripting a Hollywood smash. A cast of newcomers star in this independent film about sexuality, screenplays, and selling out. (1 hr. 45 mins; R) • Quad Cinema; AMC Empire 25 Theatres.

★ The House of Mirth

In Terence Davies's rigorously elegant adaptation of Edith Wharton's novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. (Rainer; 1/1/01) (2 hrs. 4 mins.; NR) • Quad Cinema; CC Eastside Playhouse.

In the Mood for Love

Trancelike yet chichi, it's an example of pop schlock aestheticism. Tony Leung and Maggie Cheung play neighbors whose respective spouses are having an affair. (Rainer; 2/6/01) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; bam Rose Cinemas; Kew Gardens Cinemas.

Maléna

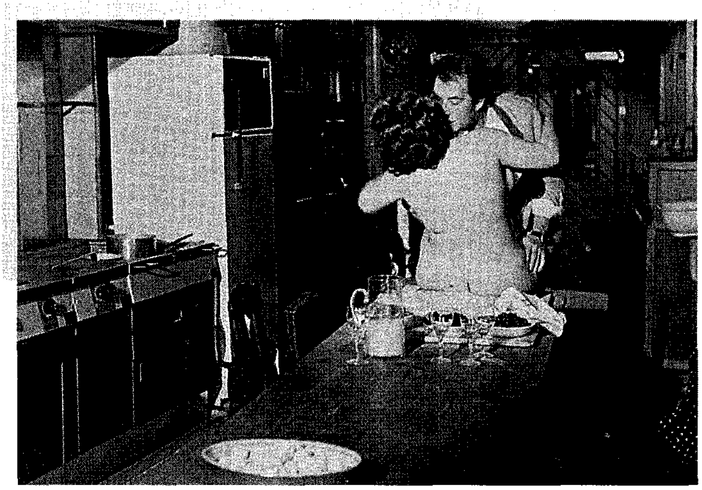
Giuseppe Tornatore directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind

Photograph courtesy of the Film Society of Lincoln Center.

Opening

Bite Club

Everything in Marco Ferreri's 1973 Italian film **La Grand Bouffe** is excessive: the plates of suckling pig, the mounds of veal purée, even the shock of white hair on the local prostitute who joins our four middle-aged miscreants in their bid to eat themselves literally to death. Rated X when released in America, the winner of the Cannes Film Festival's Prix de la Critique Internationale is the Screening Room's dinner-and-a-movie gross-out dare, featuring chef Mark Spangenthal pairing oysters, foie gras, and something called "nipple cake" with this absurd tale of psychotic food fetishism. Not for the queasy, but a bona fide chance to see Fellini's favorite star, Marcello Mastroianni (pictured), playing a sex addict in a role mirroring his outsize and, yes, excessive appetites. March 20 at the Screening Room.



who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man obsessed. (1 hr. 30 mins.; R) • CC Murray Hill Cinemas; AMC Empire 25 Theatres; CC Sutton; Cinemart; North Shore Towers.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • CO Worldwide Cinemas.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • Loews 19th St. East; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; bam Rose Cinemas.

The Mexican
Brad Pitt and Julia Roberts star in this lackadaisical action comedy about a feckless bagman for the mob and his errant girlfriend. James Gandolfini, playing a hit man, gives the film its powerful moments. (Rainer, 3/12/01) (2 hrs.; R) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; CO Fresh Meadows; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Me You Them
A Brazilian true story about a woman (Regina Case) and her three "husbands." (1 hr. 36 mins.; PG-13) • Quad Cinema; Lincoln Plaza Cinemas.

Monkeybone
A succesful cartoonist (Brendan Fraser) falls into a coma, and his spirit is transported to an odd limbo in which he must outwit death (Whoopi Goldberg). (2 hrs.; PG-13) • CO Cinema City.

★ O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen-brothers movie actually takes place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts; the shagginess of the performances is appealing. (1 hr. 46 mins.; PG-13) • UA Union Square; AMC Empire 25 Theatres; Sony Lincoln Square; Clearview's Cobble Hill.

★ The Pledge
Sean Penn directed this movie starring Jack Nicholson as a retired Nevada homicide detective who can't let go of a hunch that a killer of young girls is still roaming free. (Rainer; 1/15/00) (1 hr. 48 mins.; R) • Loews New York Twin.

★ Pollock
Ed Harris gives a powerful, kinesthetic performance as Jackson Pollock in this respectable, somewhat conventional movie about the painter, co-starring Marcia Gay Harden as Pollock's wife, Lee Krasner. Harris also directed, his first time. (Rainer; 12/25/00) (2 hrs.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; bam Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas; UA Movies at Bayside; UA Movies at Staten Island; YWCA Cine-Club.

Proof of Life
Russell Crowe is a kidnap and ransom negotiator and Meg Ryan is the wife of an engineer (David Morse), and the chemistry between these two stars is nil. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • CO Worldwide Cinemas.

★ Quills
Philip Kaufman's movie about the Marquis de Sade is a voluptuous impasto that mixes together angels and demons in a richly ambiguous swirl. Geoffrey Rush plays Sade, imprisoned in the Charenton asylum for the insane, who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer who puts the screws to Sade; Joaquin Phoenix is the abbé. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Village East; AMC Empire 25 Theatres.

Recess: School's Out
Allyce Beasley, Dabney Coleman, and Jason Davis lend their voices to this animated film about an evil high-school principal who aspires to eradicate summer vacation by using a special laser gun. (1 hr. 22 mins.; G) • AMC Empire 25 Theatres; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; CO Cinema City; UA Movies at Staten Island.

Save the Last Dance
This romantic drama stars Julia Stiles as a young midwestern dance student who falls in love with a black boy and must balance her serious ballet talent with the expected complications of interracial affairs. (1 hr. 52 mins.; R) • AMC Empire 25 Theatres; CO Cinema City; UA Crossbay.

See Spot Run
First-time feature from TV director John Whitesell (*A Different World, Jack and Jill*) about a highly intelligent FBI dog and his dim-witted master, convincingly portrayed by David Arquette. (1 hr. 35 mins.; PG) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Alpine; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; CO Fresh Meadows; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Series 7: The Contenders
Daniel Minahan's take-off on reality TV shows is about a hit series where randomly selected contenders are pitted against each other until only one survives. Brooke Smith plays the eight-months-pregnant reigning champion. (Rainer; 3/12/01) (1 hr. 25 mins.; R) • CC Village East; AMC Empire 25 Theatres.

★ Shadow of the Vampire
Willem Dafoe triumphs as the actor-vampire Max Schreck in this uneven but sometimes chilling and witty film. John Malkovich co-stars as director F. W. Murnau, and he's convincingly Teutonic. (Rainer; 1/8/01) (1 hr. 30 mins.; R) • UA Union Square; AMC Empire 25 Theatres.

Snatch
Guy Ritchie's film is about warring factions of London gangsters and jewelers, and the subplots cross and recross in a way that's more exhausting than exhilarating. Benicio Del Toro and Brad Pitt are two of the film's more recognizable faces. (Rainer; 1/29/01) (2 hrs. 10 mins.; R) • Clearview's Waverly; UA Union Square; AMC Empire 25 Theatres; Sony Lincoln Square.

★ State and Main
David Mamet's movie about a Hollywood movie crew invading a New England village has its share of syncopated nastiness and sharp satire, although the overall effect is surprisingly mild for Mamet. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • UA Union Square.

Sweet November
An ambitious executive (Keanu Reeves) sets up an unorthodox relationship with a young free spirit (Charlize Theron): a one-month trial relationship with no strings attached. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres; CO Cinema City; North Shore Towers.

The Taste of Others
A successful businessman (Jean-Pierre Bacri) becomes immersed in the world of theater only to be gleefully taken advantage of by a cavalcade of artists. (1 hr. 52 mins.; NR) • CC Village East; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

3000 Miles to Graceland
Kevin Costner and Kurt Russell star as two crooks in Las Vegas who dress up as Elvis impersonators in the hopes of getting away with millions. (1 hr. 45 mins.; PG-13) • Loews State; Bay Plaza; CO Cinema City; Kaufman Astoria Cinema.

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking, set in locales as disparate as Tijuana and Cincinnati's affluent Boyle Heights.

Photograph by Photofest.

Much of it is smartly observed, though, and the cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, and Don Cheadle. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; CO Fresh Meadows; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.

The Wedding Planner
The ubiquitous Jennifer Lopez stars as a San Franciscan wedding planner who's trying to balance her career and a romance with a swarthy do-gooder (Matthew McConaughey). (1 hr. 31 mins.; R) • AMC Empire 25 Theatres; Whitestone; CO Cinema City.

When Brandon Met Trudy
Peter McDonald (*I Went Down*, *Felicia's Journey*) and Flora Montgomery, in her film debut, replace Billy Crystal and Meg Ryan in this original, though homage-filled, romantic comedy that exchanges Ireland for New York and a Dublin pub for Katz's deli. (1hr. 35 mins.; NR) • Loews State.

The Widow of St. Pierre
Patrice Lecontei's austere period drama about a condemned man (Emir Kusturica) and the French commandant (Daniel Auteuil) and his wife (Juliette Binoche) who minister to him. Impressive to look at, but the performers, especially Binoche, are too freeze-dried for all the supposedly banked passions on display. (Rainer; 3/5/01) (1 hr. 37 mins.; R) • Paris Theatre; Clearview's Cobble Hill; Kew Gardens Cinemas.

★ **Wonder Boys**
A superb comedy, starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, about the long weekend in which his life unravels and ties itself up again. The terrific cast also includes Tobey Maguire, Robert Downey Jr., and Frances McDormand. Curtis Hanson directed, lyrically and lucidly, from Steve Kloves's adaptation of Michael Chabon's 1995 novel. (Rainer; 3/6/00) (1 hr. 52 mins.; R) • CO Worldwide Cinemas.

★ **You Can Count On Me**
Writer-director Kenneth Lonergan's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Kew Gardens Cinemas.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Avenue (212-945-3418) • Chocolat; Company Man; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; In the Mood for Love; Pollock; See Spot Run; Traffic.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Chocolat; Company Man; Crouching Tiger, Hidden Dragon; The Dish; Pollock.

CC Village East
189 Second Ave. (212-529-6799) • Billy Elliot; Company Man; Get Over It; In the Mood for Love; Series 7: The Contenders; The Taste of Others; You Can Count On Me.

Cinema Village
22 E. 12th St. (212-924-3363) • American Desi; Nico & Dani; Yi Yi.

Clearview's Waverly
323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) • Hannibal; Snatch.

Film Forum
209 W. Houston St. (212-727-8110) • The Gleaners and I. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave., at 11th St. (212-50-LOEWS#952) • Down to Earth; Enemy at the Gates; The Mexican; Traffic.

Quad Cinema
34 W. 13th St. (212-255-8800) • Before Night Falls; Hit and Runway; The House of Mirth; Me You Them.

The Screening Room
54 Varick St. (212-334-2100) • Almost Famous; Faithless.

UA Union Square
13th St. and Broadway (212-253-2225) • Blow Dry; Cast Away; The Caveman's Valentine; Exit Wounds; 15 Minutes; The Gift; Hannibal; O Brother, Where Art Thou?; See Spot Run; Shadow of the Vampire; Snatch; State and Main.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Get Over It; In the Mood for Love; Maléna; You Can Count On Me.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; 15 Minutes; Get Over It; Hannibal; Pollock; Traffic.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Exit Wounds.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Down to Earth; Enemy at the Gates; Memento; The Mexican.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; The Mexican; See Spot Run; Traffic.

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Almost Famous; Before Night Falls; Billy Elliot; Blow Dry; Cast Away; Chocolat; Enemy at the Gates; Get Over It; Hit and Runway; Maléna; Monkeybone; O Brother, Where Art Thou?; Pollock; Quills; Recess: School's Out; Save the Last Dance; See Spot Run; Series 7: The Contenders; Shadow of the Vampire; Snatch; Sweet November; Thirteen Days; The Wedding Planner; You Can Count On Me.

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Blow Dry; Chocolat; 15 Minutes.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • Get Over It.

CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The House of Mirth.

CC Sutton
205 E. 57th St. (212-759-1411) • The Caveman's Valentine; *Maléna*.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Billy Elliot.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Enemy at the Gates.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Charlie's Angels; Dude, Where's My Car?; Meet the Parents; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; Wonder Boys.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; The Mexican; Traffic.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Hannibal.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Enemy at the Gates.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Caveman's Valentine; Gladiator; 3000 Miles to Graceland; When Brandon Met Trudy.

Paris Theatre
4 W. 58th St. (212-688-3800) • The Widow of St. Pierre.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Chocolat; Crouching Tiger, Hidden Dragon; 15 Minutes; O Brother, Where Art Thou?

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Mexican.

Opening

Dirty Rotten Sexpots

Grifters—be they John Cusack and Anjelica Huston, Steve Martin and Michael Caine, or the real O.G.'s Marlon Brando and David Niven in the 1964 film *Bedtime Story*—make alluring film anti-heroes. Must be something about the sexy nature of deception. Into the fray sashay Jennifer Love Hewitt and Sigourney Weaver (pictured), playing a hottie mother-daughter all-star swindling team out to milk a continually smoking Gene Hackman and a suddenly everywhere Ray Liotta in **Heartbreakers**, the newest from director David Mirkin (*Romy and Michele's High School Reunion*). The girls very convincingly ooze sexuality, but then they've learned from the best: Anne Bancroft (a.k.a. Mrs. Robinson, perhaps the ultimate swindler) appears as an IRS agent with a hankering for young . . . mensches. Opens March 23.

Photograph by Murray Close.

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; Company Man; Exit Wounds; Hannibal; In the Mood for Love; Memento; Pollock; See Spot Run; You Can Count On Me.

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Before Night Falls; Get Over It.

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Down to Earth; The Pledge.

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Down to Earth; Exit Wounds; Hannibal; The Mexican; See Spot Run; Traffic.

UA East
1629 First Ave., at 85th St. (212-249-5100) • Enemy at the Gates.

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Almost Famous; The Contender; Crouching Tiger, Hidden Dragon.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • You Can Count On Me.

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Enemy at the Gates; Traffic.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Chocolat; The Mexican.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Crouching Tiger, Hidden Dragon; In the Mood for Love; Memento; Me You Them; Pollock; The Taste of Others.

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Down to Earth; Exit Wounds; 15 Minutes.

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • The Caveman's Valentine; Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Hannibal; Recess: School's Out.

New Coliseum
701 W. 181st St. (212-740-1545) • Down to Earth; Exit Wounds; Hannibal; See Spot Run.

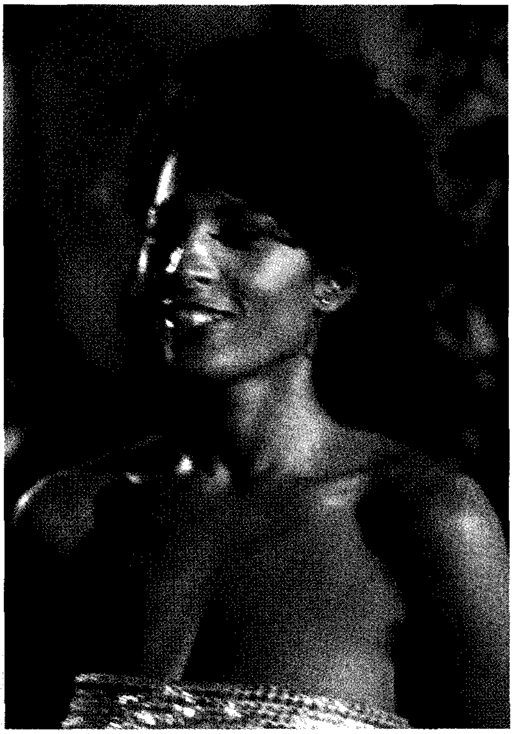
Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Crouching Tiger, Hidden Dragon; Exit Wounds; See Spot Run.

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Chocolat; The Dish; Enemy at the Gates; Get Over It; Hannibal; Heartbreakers; The Mexican; O Brother, Where Art Thou?; See Spot Run; Snatch; Traffic.

Opening

Coffy Talk

She dated Kareem Abdul-Jabbar and Richard Pryor, worked with Russ Meyer and Quentin Tarantino, and opened up starring roles for black women during the tempestuous early-seventies years of blaxploitation—it's about time **Pam Grier** had her own film festival. Presented by the Reel Alternative Film Salon at Brooklyn Heights Cinema, four films from the Grier canon, from *Friday Foster* to *Jackie Brown,* will be shown, along with two amateur shorts, in "The Original Action Shero Film Festival." These days, 30 years into her film career, Grier keeps finding herself in outer space: She plays a phantom menace this summer in John Carpenter's *Ghost of Mars,* then Eddie Murphy's mother in *Pluto Nash,* a film (to be released next year) set on the moon. She'll be in Brooklyn, at least cinematically, from March 22 to 25. (See "Museums, Societies, Etc.")



Photograph courtesy of MGM Films.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Crouching Tiger, Hidden Dragon; Down to Earth; 15 Minutes; Get Over It; Hannibal; The Mexican; Recess: School's Out; See Spot Run; 3000 Miles to Graceland; Traffic; Valentine.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Hannibal; The Mexican; Recess: School's Out; See Spot Run.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; The Mexican; Recess: School's Out; See Spot Run; Traffic; The Wedding Planner.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Crouching Tiger, Hidden Dragon; In the Mood for Love; Memento; Pollock. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Chocolat; Crouching Tiger, Hidden Dragon; Traffic.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Chocolat; O Brother, Where Art Thou?; Pollock; The Widow of St. Pierre.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Chocolat; Enemy at the Gates; Exit Wounds; Get Over It; Hannibal; Heartbreakers; The Mexican; See Spot Run.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Crouching Tiger, Hidden Dragon; Down to Earth; 15 Minutes; Traffic.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Hannibal; The Mexican; Recess: School's Out.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Exit Wounds; The Mexican; See Spot Run.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds; 15 Minutes; Get Over It; Hannibal; The Mexican; Recess: School's Out; See Spot Run; Traffic.

Pavilion
188 Prospect Park West (718-369-0838) • Before Night Falls; The Caveman's Valentine; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Hannibal; Heartbreakers; The Mexican; Recess: School's Out; See Spot Run; Traffic.

Reel Alternative Film Salon
70 Henry Street (718-670-3616) • (See also "Museums, Societies, Etc.")

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Down to Earth; Exit Wounds; Hannibal; The Mexican; See Spot Run.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Chocolat; Exit Wounds; The Mexican; Traffic.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Get Over It; Hannibal; The Mexican; See Spot Run.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Crouching Tiger, Hidden Dragon; Down to Earth; Exit Wounds.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Chocolat; Enemy at the Gates; Exit Wounds; 15 Minutes; The Mexican; See Spot Run.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Cast Away; Down to Earth; 15 Minutes; Get Over It; Maléna.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Cast Away; Monkeybone; Recess: School's Out; Save the Last Dance; Sweet November; 3000 Miles to Graceland; The Wedding Planner.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Chocolat; Down to Earth; Hannibal; The Mexican; See Spot Run; Traffic.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Get Over It; Hannibal; The Mexican; Recess: School's Out; See Spot Run; Traffic.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Exit Wounds; See Spot Run.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • American Desi; Blow Dry; Cast Away; The Caveman's Valentine; Chocolat; Enemy at the Gates; Hannibal; Heartbreakers; The Mexican; See Spot Run; 3000 Miles to Graceland.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Before Night Falls; Billy Elliot; The Caveman's Valentine; Company Man; In the Mood for Love; Pollock; The Taste of Others; The Widow of St. Pierre; You Can Count On Me.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Billy Elliot; Down to Earth; Exit Wounds; 15 Minutes; Get Over It; The Mexican; Rugrats in Paris: The Movie; See Spot Run.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; Left Luggage; Maléna; Sweet November.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Exit Wounds; The Mexican.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • Down to Earth; Exit Wounds; 15 Minutes; Get Over It.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Exit Wounds.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Down to Earth; 15 Minutes; Save the Last Dance.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Crouching Tiger, Hidden Dragon; Exit Wounds; Get Over It; Hannibal; The Mexican; See Spot Run.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blow Dry; Chocolat; Crouching Tiger, Hidden Dragon; Enemy at the Gates; Hannibal; The Mexican; See Spot Run; Traffic.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Down to Earth; Get Over It; Pollock; Traffic.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Chocolat; Down to Earth; Exit Wounds; 15 Minutes; Get Over It; The Mexican; See Spot Run.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Chocolat; Down to Earth; Enemy at the Gates; Exit Wounds; Get Over It; Hannibal; Heartbreakers; The Mexican; See Spot Run; Traffic.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Down to Earth; Exit Wounds; 15 Minutes; The Mexican; See Spot Run.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Chocolat; Crouching Tiger, Hidden Dragon; Down to Earth; Enemy at the Gates; Exit Wounds; 15 Minutes; Get Over It; Hannibal; The Mexican; Pollock; Recess: School's Out; See Spot Run; Traffic.

Museums, Societies, Etc.

Film Society of Lincoln Center
The Walter Reade Theater, 65 W. 65th St., plaza level (212-875-5600) • "New Directors/New Films." 3/23: *Bartleby* (2000); *The Cashier Wants to Go to the Seaside* (2000). 3/24: *Upheaval* (2000); *The Day I Became a Woman* (2000); *The Foul King* (2000). 3/25: *Cock Fight* (2000). 3/26: *On Common Ground* (2000).

Reel Alternative Film Salon
70 Henry Street (718-670-3616) • "The Original Action Shero Film Festival." 3/22: *Sheba Baby* (1975). 3/23: *Jackie Brown* (1997). 3/24: *Above the Law* (1988). 3/25: *Friday Foster* (1975).

Trailers

GOOD DEEDS **Adam Sandler** is coming to Manhattan in May to play the heir to an enormous media conglomerate in his upcoming *Deeds*, for Columbia Pictures; **Winona Ryder** will star as a tabloid reporter who goes undercover to expose his suspect business ethics and, inevitably, ends up falling in love with him; Jack Giaraputto will produce the homage to Frank Capra's 1936 *Mr. Deeds Goes to Town.*

EAST MEETS WEST **Bertha Bay-Sa Pan** is in town directing the feature-length version of her award-winning short *Face* for Beech Hill Productions; the film, which began shooting this week in Queens, follows the story of a young Chinese-American played by **Bai Ling** (*Anna and the King*) who flees a forced marriage in New York. When she returns, she shocks her family by shacking up with a hip-hop D.J. played by **Treach**, of Naughty by Nature fame.

THE NEW BLACK Things may get funky in June, when **Will Smith**, **Tommy Lee Jones**, and an undetermined female lead come to New York City to film *Men In Black 2*, the sequel to Columbia's 1997 action megahit based on Marvel Comics' pair of spiffily dressed alien-fighters; Barry Sonnenfeld will return to direct.

ALL'S WELLS THAT ENDS WELL DreamWorks' remake of the sci-fi classic *The Time Machine* just finished shooting in upstate New York, with **Guy Pearce** starring as a time-traveling Columbia professor from the nineteenth century who winds up in the future; **Jeremy Irons** co-stars, under the direction of none other than **Simon Wells**, grandson of author H. G. Wells, making his first live-action film; all remaining scenes will be shot in L.A. SARA CARDACE

Photographs: top, by Henry McGee/Globe Photos; bottom, by Robin Platzer Twin Images.

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NEW YORK

Edited by Logan Hill

Previews

The Irish Invasion

"We're all coming over from Belfast," threatens Irish playwright Marie Jones (pictured), before laughing for what seems like minutes. "Family friends, actors' families and friends, friends already in New York! Brothers, sisters, nephews—everyone!" These big numbers are a stark contrast to the minimalism of **Stones in His Pockets**, a bizarre tale of a small Irish town that, on the brink of poverty, cooperates with an intruding Hollywood crew. The Olivier Award–winning play walks a fine, funny line between local humor and social commentary so well that it became a West End sensation despite a stripped-down production Jones describes as "two men and a row of shoes." Explains Jones, "We couldn't afford to have the fifteen actors we wanted, so we have two brilliant ones." The footwear—basically the entire set and costume closet, all in one—was the idea of her husband, the director Ian McElhinney. The two have worked for years in Ireland's regional theater, so, yes, they'll both be celebrating their big Broadway opening with all of their pals. "I have a great sense of humor," Jones cries, cracking herself up. Composure regained, she continues: "So if you hear my laugh, you'll know it's me!" Only there will be just one problem, she admits: "I'll be hanging around with about 80 other of me. *Ha! Ha!*" Previews begin March 23. (See "Broadway.") L.H.

Broadway

Previews and Openings

Bells Are Ringing
Faith Prince and Mark Kudisch star in the first Broadway revival of this 1956 musical comedy about a telephone operator who falls in love with a frustrated playwright. $50–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/12 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Follies
Before a wrecking ball transforms a once spectacular New York theater into a parking lot, ghosts and showgirls from decades past reunite for one last time in Sondheim's 1971 musical, directed by Matthew Warchus. Blythe Danner, Gregory Harrison, Judith Ivey, and Treat Williams star. $45–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/5 opening. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Invention of Love
Tom Stoppard's play follows an elderly A. E. Housman as he travels back in time and confronts his younger self. Robert Sean Leonard and Richard Easton star. $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/29 opening. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

Judgment at Nuremberg
Based on the second trials of the Nazi war criminals, Abby Mann's new drama is directed by John Tillinger (*Comic Potential, The Price, Night Must Fall*). Maximilian Schell and George Grizzard star. $29.50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/26 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6280).

One Flew Over the Cuckoo's Nest
Terry Kinney takes his Steppenwolf Theater production of Ken Kesey's classic to Broadway. Gary Sinise stars as McMurtry in the role that forever cemented Jack Nicholson's wild-man persona. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. In previews for a 4/8 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "sure-fire flop," *Springtime for Hitler,* in Mel Brooks's new musical and sure-fire hit, based on the Oscar-winning 1968 film. Directed and choreographed by Susan Stroman. $30–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. Previews begin 3/21 for a 4/19 opening. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Stones in His Pockets
In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 3/23 for a 4/1 opening. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls, with a book by Linda Woolverton and David Henry Hwang. Sets and ridiculously fabulous costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Reba McEntire plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $85. Wed.–Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). Sarah Litzinger blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. (Simon: 3/30/98.) Now starring Gina Gershon, Matthew Greer, and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Belle Calaway stars. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

A Class Act
The Manhattan Theatre Club's successful tribute to the life and music of that singular sensation, *A Chorus Line* lyricist Edward Kleban, transfers to Broadway with an expanded cast and design. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 219 W. 49th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Design for Living
Alan Cumming and Dominic West seek the love of

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Jennifer Ehle in Noël Coward's 1932 ménage à trois comedy, directed by Joe Mantello. $40–$65. Tues.–Sat. at 8, Sat. and Sun. at 2. Some early curtains. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. Ben Vereen and Ann Reinking star, through 4/1. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre
The new musical adaptation, with contributions from John Carid, Scott Schwartz, John Napier, and Paul Gordon. $50–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Burke Moses and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well. (Simon: 5/8/00.) $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). Enjoy the eye-popping design by David Rockwell (Cirque Du Soleil Theatres). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner, Tomlin's longtime collaborator and partner. As Trudy says, "I'm glad I got delusions of grandeur. It makes me feel a lot better about myself." $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 5/13. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
The struggling but optimistic musical gets a much-needed lift from Rosie O'Donnell. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring

Opening

Hit Show

"The story is not about penises, it's about youth," says Anna Catherine Rutledge, the director whose mostly female adaptation of **A Clockwork Orange** (cast pictured) at Todo Show World—the performance space above the Show World peep palace on Eighth Avenue—kicks off the Pure Pop theater festival this Thursday. "In the beginning," says Rutledge, watching a fight rehearsal two weeks before opening night, "the girls felt that the whole story was an extension of the penis, and how would they get around that?" It was simple, she says: "Kick 'em in the nuts." Indeed. Onstage, the four droogettes are practicing the intricate two-minute fight against five men that opens the play. It's a ballet of ultraviolence set to Beethoven's *Ninth* in which a notably high percentage of the "tolchocks" are delivered to male crotches. "It's wonderful for me to beat the, you know, shit out of people and feel like I'm powerful on a day-to-day basis," says Meredith Perlman, the featherweight 21-year-old playing Alex. Not all the women are as confident. Susan Stewart, who plays Pete, is so worried about damaging her male opponent's prize that she rehearses the critical move for ten minutes every night. "I just do the kick and I do the kick and I do the kick," she says. "It's so scary." Amalia Stifter, playing Georgie, has no fear. "I've taken an immense number of stage combat classes," she says, "but unfortunately, girls just don't get to do the fights in theater." After a moment, Stifter adds with a grin, "If I get to kick a boy in the nuts, it's just an added bonus." In previews for a March 22 opening. (See "Off-Off Broadway.") IAN SPIEGELMAN

Photograph by Mark Arbeit.

Small Wonders

As the spring season heats up and Broadway stages buckle under the weight of oversize egos, Off-Off Broadway is thriving in the shadows. On March 21, John Ortiz and Philip Seymour Hoffman's LABYRINTH Theatre Company unveils Erin Cressida Wilson's **The Trail of Her Inner Thigh**, an erotic drama about a man and his relationships with four women. Downtown at the Flea Theater, the inventive theater company Rude Mechanicals stages the New York premieres of two adaptations of *The Bacchae* by leading experimental playwrights. The company presents Obie-winner Charles L. Mee Jr.'s word-drunk **The Bacchae 2.1** (cast, pictured), opening March 23, and the fanciful dance-theater work **A Mouthful of Birds** by Caryl Churchill (*Cloud 9*) and David Lan, opening March 24. (See "Off-Off Broadway.")

Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Bat Boy: The Musical
Bold-faced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical with a serious musical pedigree. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 3/21 opening. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Bloomer Girl
The second production of the City Center *Encores!* series. $25–$75. Thurs.–Sat. at 8, Sat. at 2, Sun. at 6:30. 3/22–3/25. • City Center Theatre, 131 W. 55th St. (212-581-1212).

The Book of Liz
In this new play from David and Amy Sedaris, an unappreciated nun (Amy Sedaris) with a cheeseball fetish takes a road trip. $35. Mon.–Fri. at 8, Sat. at 7 and 10. In previews for a 3/26 opening. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Code of the West
Mark R. Giesser wrote and directs this comedy about Joshua A. Norton, who proclaimed himself Emperor of the United States in 1859 San Francisco. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 3/24 for a 3/29 opening. • McGinn/Cazale Theater, 2162 Broadway (212-279-4200).

Mnemonic
This 1999 London Drama Critics Award winner brings together two seemingly unconnected stories. $55. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Previews begin 3/22 for a 3/28 opening. • John Jay College Theater, 899 Tenth Ave., near 58th St. (212-239-6200).

New Federal Theatre 30th Anniversary Gala
A celebration of a company that has produced more than 175 plays and featured actors like Morgan Freeman and Phylicia Rashad. $150–$1,000. 3/25. • Majestic Theatre, 247 W. 44th St. (212-838-2660).

No Niggers, No Jews, No Dogs
John Henry Redwood's new play tells the story of Mattie Cheeks, an African-American woman living in a racially divided town in 1949, who finds an ally in a Jewish scholar. $40–$45. Wed.–Mon. at 8, Sat. at 2:30, Sun. at 3. Opens 3/21. • Primary Stage, 354 W. 45th St. (212-333-4052).

Passion Play
A middle-aged couple is seduced by a young woman in need of friendship and sex in this comedy by Peter Nichols. $25–$55. Tues.–Fri at 8, Sat. and Sun. at 3, Sun. at 7:30. Previews begin 3/20 for a 4/4 opening. • Minetta Lane Theatre, 18 Minetta La. (212-307-4100).

References to Salvadore Dalí Make Me Hot
Rosie Perez and the intense John Ortiz star in the New York premiere of José Rivera's imagistic new play. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Previews begin 3/20. • The Public Theater, 425 Lafayette St. (212-239-6200).

Servicemen
Two night crawlers in World War II–era New York fight for the attention of departing servicemen in this new play from Evan Smith. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 3/24 opening. • St. Clement's, 423 W. 46th St. (212-279-4200).

Starmites 2001
A musical sci-fi adventure about a girl who wakes up and discovers she's a teen superhero. $15–$19. Wed.–Sat. at 8, Sat. and Sun. at 3. In previews for a 3/22 opening. • Theatre 3, 311 W. 43rd St. (212-206-1515).

Now Playing

American Rhapsody
A new musical revue of Gershwin's works. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat., and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Bobbi Boland
A new play about a Miss Florida vet. $30–$40. Wed.–Mon. at 8, Sat. at 3, Sun. at 7. • Arclight Theatre, 152 W. 71st St. (212-279-4200).

Boy Gets Girl
A strange tale of stalking in the city by controversial playwright Rebecca Gilman (*Spinning Into Butter*). $55. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Cartas: A Nun in Love
Based on *Les lettres d'une religieuse portugaise* and translated and performed by Myriam Cyr, this show tells the true story of a nun in seventeenth-century Portugal who is seduced and abandoned by a French cavalry officer. $35–$45. Tues.–Sat. at 8, Sun. at 4. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Cellini
Moonstruck screenwriter John Patrick Shanley wrote and directs this play about larger-than-life Florentine sculptor Benvenuto Cellini. $30–$50. Tues. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Circus
A retired tight-rope walker and his grandson turn a nursing home into their own big top. $10–$20. Call for complete schedule. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Dogeaters
In Jessica Hagedorn's new adaptation of her prize-winning novel, politicians, hustlers, and beauty queens all mingle in eighties Philippines. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Joseph Papp Public Theater, 425 Lafayette St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Downhearted Blues—The Life and Music of Bessie Smith
Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act chronicling the life of Bessie Smith for the Illyria Theatre. $30. Thurs.–Sat. at 8, Sun. at 7. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update. $49.50. Mon. and Wed.–Sat. at 8:15, Sat. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

Fresa y Chocolate (Strawberry and Chocolate)
A comedy about the confrontation between a gay artist and a revolutionary purist. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring Christopher Fitzgerald (*Saturday Night*). $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Photograph by Dixie Sheridan.

High Dive
A frantic new comedy written and performed by Leslie Ayvazian. $20. Thurs.–Sat. and Mon. at 8, Sun. at 3. Through 3/25. • MCC Theater, 120 W. 28th St. (212-727-7765).

Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a darng innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Thurs.–Sat. at 8, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

I Will Bear Witness
This world premiere dramatizes the diaries of Victor Klemperer, a German Jew whose life was spared during Hitler's reign. $15–$25. Call for schedule. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

The Idiot
An adaptation of Dostoyevsky's classic kicks off this new theater's first season. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Manhattan Ensemble Theatre, 55 Mercer St. (212-239-6200).

If It Was Easy
A Broadway producer and a gossip columnist concoct a musical about Sinatra. $55–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Importance of Being Oscar
Niall Buggy (*The Weir*) stars in this new Irish Repertory Theatre production of Micheál MacLiammóir's portrait of Oscar Wilde. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

In Dreams and Gimpel
David Margulies stars in the adaptation of two stories from Isaac Bashevis Singer and Delmore Schwartz. $25. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • The Maverick Theater, 307 W. 26th St. (212-239-6200).

Isn't It Romantic
Worth Street Theater stages Wendy Wasserstein's 1983 comedy, directed by Jeff Cohen. $35. Wed.–Sat. at 8, Sun. at 3. Through 3/25. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

Late Nite Catechism
Maripat Donovan as a parochial-school-teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Leaving Queens
Kate Moira Ryan's new musical drama. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Let a Hundred Flowers Bloom
David Zellnik's new comedy. $15. Tues.–Sat. at 8. • Center Stage, 48 W. 21st St.

Lobby Hero
The winner of last year's Sundance Grand Jury Prize for *You Can Count On Me*, playwright Kenneth Lonergan (*Waverly Gallery, This Is Our Youth*) returns to the stage. Mark Brokaw (*This Is Our Youth, How I Learned to Drive*) directs a sticky story about a security guard, his supervisor, and two cops who are all trapped in a confounding moral situation. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. • Playwrights Horizons' Anne G. Wilder Theater, 416 W. 42nd St. (212-279-4200).

The London Cuckolds
Women are on top in Edward Ravenscroft's comedy. $15. Thurs.–Sat. at 8, Sat. at 2, Sun. at 7. • Blue Heron Arts Center, 123 E. 24th St. (212-290-1595).

Machinal
The 1928 play loosely based on the story of Helen Jones, the first woman to die by the electric chair. $10–$19. Mon. and Wed.–Sat. at 8, Sun. at 3. • Ohio Theatre, 66 Wooster St. (212-358-5182).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Momma
Siobhan Fallon (*Saturday Night Live*) wrote and stars in this one-woman comedy. $25. Thurs.–Sat. at 8, Mon. at 7. Through 3/24. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Newyorkers
A musical collage. $50. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage II, 131 W. 55th St. (212-581-1212).

Now That Communism Is Dead, My Life Feels Empty
Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. $15. Tues. and Fri.–Sun. at 8. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Nuyorican Voices
Celebrating its thirty-fifth anniversary, Intar offers the premiere of three plays by Latino playwrights performed in repertory. $20 for one show, $45 for all three. Tues.–Sun. at 8, Sat. and Sun. at 3. Through 4/22. • Intar 53 Theatre, 508 W. 53rd. (212-279-4200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

P.S. 69
Gay substitute teacher by day, exotic dancer by night. Susan Jeremy stars in this comedy about her experiences in a New York public school. $25. Thurs.–Sat. at 8, Sun. at 2. • Theatre-Studio, Inc., 750 Eighth Ave., at 46th St. (212-279-4200).

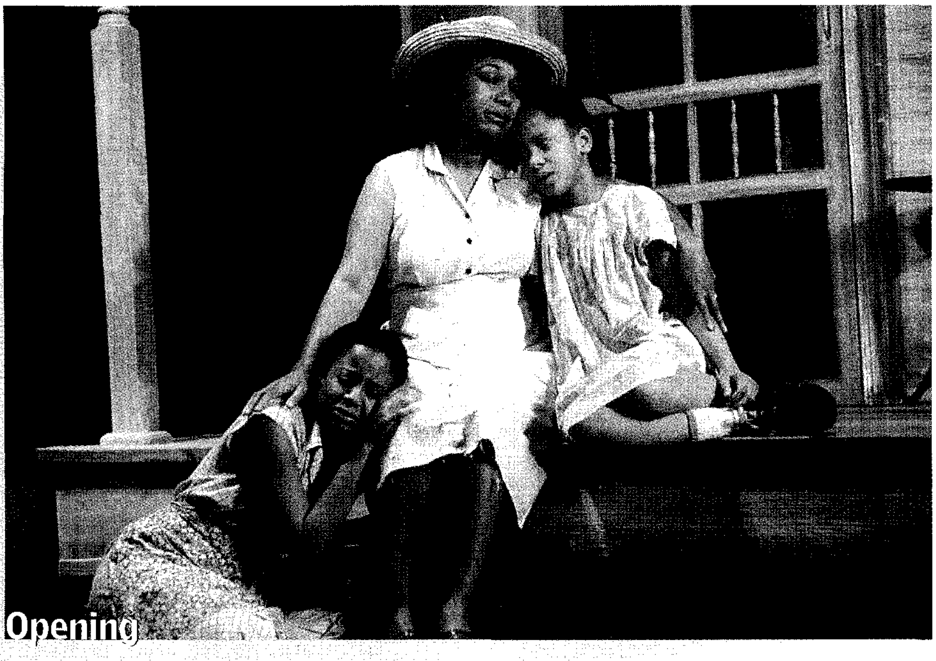
The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women*. $25–$60. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Rashomon
Pan Asian Rep presents a new adaptation of the Ryunosuke Akutagawa story that was made into a classic film by Akira Kurosawa. $30–$45. Wed.–Sat. at 8, Sat. and Sun. at 2:30. • West End Theatre, 263 W. 86th St. (212-279-4200).

Saved
Edward Bond's play about life in a working-class London suburb returns to New York. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • American Place Theatre, 111 W. 46th St. (212-239-6200).

A Skull in Connemara
The Roundabout Theatre Company presents the second episode of the "Leenane" trilogy by Martin McDonagh. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).



Opening

No Scrubs

This week, Woodie King Jr. celebrates his **New Federal Theatre's Thirtieth Anniversary**—capping the group's three decades of African-American productions—with a major gala. On March 25 at the Majestic Theatre—where the Phantom hangs—Maya Angelou, Camille Cosby, Debbie Allen, Ossie Davis, Ruby Dee, and Sidney Poitier will all host the event and fund-raiser to ensure that the company, which has given roles to everyone from Morgan Freeman to Leslie Uggams, will endure for another 30. Meanwhile, as a positive sign that the New Federal's work has not gone unnoticed, John Henry Redwood (*The Old Settler*) presents his new play at Primary Stages. **No Niggers, No Jews, No Dogs** (from left, Adrienne Carter, Elizabeth Van Dyke, and Charis Wilson) introduces an African-American single mother who finds support from the unlikeliest of sources, at least in 1949 North Carolina: a Jewish scholar. Previews begin March 21. (See "Off Broadway.")

Photograph by Mark Garvin.

The Subject Was Roses

A revival of Frank D. Gilroy's Pulitzer Prize–winning drama. $15–$40. Call for schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Suburb

A musical comedy. $45–$50. Tues.–Sat. at 3, Wed., Sat., and Sun. at 2:30. • St. Peter's Church, Citigroup Center, 619 Lexington Ave., at 54th St. (212-239-6200).

Summer Cyclone

Nela Wagman's new drama. $15. Tues.–Sat. at 8, Sun. at 3. • Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).

The Syringa Tree

Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of Apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Te Juro, Juana Que Tengo Ganas (I Swear to You Jane, I Have an Itch for You)

Comedy of manners "in the style of Molière" by Emilio Carbadallido. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Ten Unknowns

Donald Sutherland plays a seventysomething painter whose hermitage in Mexico is disturbed by three visitors: Justin Kirk, Julianna Margulies, and Denis O'Hare. $50. Tues.–Sat. at 8., Wed. and Sat. at 2, Sun. at 3. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Theater of Light

The return of the legendary "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed. and Sun. at 8, Thurs.–Sat. at 8 and 10. Through 4/14. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. $67.50–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Urban Zulu Mambo

A collection of short works by Kia Corthron, Suzan-Lori Parks, Ntozake Shange, and Regina Taylor. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Peter Norton Space, 555 W. 42nd St. (212-244-7529).

The Vagina Monologues

Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The All New Clockwork Orange Musical Revue

A sexy, violent, pop-culture-based production. $15. Wed.–Sat. at 8. In previews for a 3/22 opening. • Show World, 671 Eighth Ave., at 42nd St. (212-206-1515).

Bacchae 2.1/A Mouthful of Birds

Two versions of Euripides' classic. Wed.–Mon. at 7, Sat. and Sun. at 3. Call for complete schedule. • The Flee Theater, 41 White St. (212-246-2407).

Mono

An inventive improvisatory play. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Reverend Billy's Spring Revival

Reverend Billy and his twenty-voice gospel choir. $12–$20. Call for schedule. • 45 Bleecker Theater, 45 Bleecker St. (212-529-4530).

The Trail of Her Inner Thigh

A multilingual tale. $15. Tues.–Sat. at 8. Previews begin 3/21 for a 3/29 opening. • LABYRINTH Theater Company, 48 W. 21st. St. (212-905-0593).

Xtravaganza

The Builders Association performs its latest multi-media production. Free. 3/26 at 8. • Whitney Museum at Philip Morris, 120 Park Ave., at 42nd. St. (917-663-2453).

Art

Edited by Edith Newhal

Galleries

Solos

Madison Avenue and Vicinity

Nick Blosser

Paintings of imaginary landscapes in egg tempera on wood; through 4/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Quita Brodhead

Portraits, nudes, landscapes, and abstractions by the American Modernist painter (1901–) who studied with Arthur B. Carles and whose retrospective will open at the Pennsylvania Academy of the Fine Arts in late June; through 3/31. • Taggart, 48 E. 73rd St. (212-628-4000).

Alexander Creswell

Recent watercolors of the New York Public Library, the Bethesda Fountain, the Brooklyn Bridge, and other New York landmarks; through 4/14. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Jean Dubuffet

Late paintings by the French artist; through 4/28. • Werner, 4 E. 77th St. (212-988-1623).

James Havard

New encaustic paintings; through 4/21. • Stone, 113 E. 90th St. (212-987-1655).

Neil Jenney

Paintings made between 1969 and 1970 that use text and images of landscape, animals, and figures pared down to their most essential colors and forms to explore such themes as technological progress, emotion, and survival; through 4/14. • Gagosian, 980 Madison Ave. (212-744-2313).

David Klamen

New paintings and works on paper; through 3/31. • Gray, 1018 Madison Ave. (212-472-8787).

Wlodzimierz Ksiazek

Recent abstract paintings; through 4/7. • Kouros, 23 E. 73rd St. (212-288-5888).

Bruce Nauman

Sculptures in bronze, wax, and neon, and related drawings and video works; through 3/31. • Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Jim Peters

New constructions inspired by the artist's travels in the south of France; through 4/28. • CDS, 76 E. 79th St. (212-772-9555).

Paul Resika/Katherine Porter

New landscape paintings/Recent abstract paintings on paper. Through 3/31. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Sean Scully

Recent paintings and photographs on the theme of light and gravity; through 4/28. • Knoedler & Company, 19 E. 70th St. (212-794-0550).

Houghton Cranford Smith

Landscape paintings by the American artist (1887–1983) who abandoned Impressionism in 1930 for the Purist style of his French mentors Amédée Ozenfant and André L'hote; through 5/12. • York, 21 E. 65th St. (212-772-9155).

Andy Warhol

Paintings from the artist's 1981 "Guns" series; through 3/31. • Van De Weghe, 42 E. 76th St. (212-517-0031).

57th Street Area

William Clutz/Mary Whitfield

New pastel paintings of New York City/Recent watercolor paintings by the self-taught American artist, inspired by the stories told to her by her grandmother. Through 4/7. • Perlow, 41 E. 57th St. (212-644-7171).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Bruce Dorfman

New assemblage paintings inspired by the artist's recent stay in Italy; through 4/21. • Reece, 24 W. 57th St (212-333-5830).

Friedel Dzubas

A selection of the late artist's abstract paintings from the 1960s depicting reductive shapes against broad fields of color; through 4/21. • Ameringer/Howard, 41 E. 57th St. (212-935-1110).

Julie Heffernan

New paintings that depict an accumulation of symbols around a central figure; through 3/31. • At Littlejohn, 41 E. 57th St. (212-980-2323) and P•P•O•W, 476 Broome St. (212-941-8642).

Donald Judd

A survey of the sculptor's prints; through 3/31. • Sheehan, 20 W. 57th St. (212-489-3331).

Robert Kalka

Landscape dioramas that depict images related to the artist's native Pittsburgh ; through 3/31. • Helman, 20 W. 57th St. (212-245-2888).

Robert Kushner

Vividly colored paintings of flowers; through 3/31. • DC Moore, 724 Fifth Ave. (212-247-2111).

Robert Mangold

Recent monochromatic paintings that contain a spiraling, curving, or reverse-curving drawn line; through 4/21. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Paul Rickert/Emma Tapley

Recent paintings and watercolors of Maine/Paintings of landscapes reflected in water. Through 3/31. • Fischbach, 24 W. 57th St. (212-759-2345).

Sean Scully/Kate Shepard

New works on paper, including watercolors, a pastel, and a series of large-scale photographs/A wall painting and a series of drawings. Through 4/21. • Lelong, 20 W. 57th St. (212-315-0470).

Alexis Smith

New collages by the Los Angeles artist; through 4/21. • Rubin/Van Doren, 730 Fifth Ave. (212-445-0444).

Altoon Sultan

Recent oil and egg tempera paintings of northern Vermont, Louisiana, and Turkey; through 4/21. • De Nagy, 724 Fifth Ave. (212-262-5050).

Alessandro Twombly

New paintings and cast-bronze sculptures by the Italian artist; through 4/7. • McGrath, 20 W. 57th St. (212-956-3366).

James Valerio

Twelve pencil drawings made between 1996 and 2001, including self-portraits, landscapes, and figure studies; through 3/31. • Adams, 41 W. 57th St. (212-644-5665).

Christian Vincent

New narrative oil paintings by the L.A.-based artist; through 4/21. • Forum, 745 Fifth Ave. (212-355-4545).

SoHo and TriBeCa

Bill Albertini

New media-derived DVDs, photographs, and paintings; through 4/7. • Kagan Martos, 515 Broadway (212-343-4293).

Howard Buchwald

New abstract paintings whose rhythmic lines and squiggles suggest musical compositions; through 4/3. • Hoffman, 429 W. Broadway (212-966-6676).

Eduardo Costa

Wall pieces and freestanding works made up of layers of acrylic paint applied with a brush and spatula; through 4/28. • De Torres, 140 Greene St. (212-431-5869).

Rudolph De Crignis
Paintings whose layers of color evoke changes of light during the day; through 3/31. • Blum, 99 Wooster St. (212-343-0441).

Tamara Gonzales
A mixed-media installation influenced by East Asian and Mexican vernacular decoration; through 4/28. • Pelavin, 13 Jay St. (212-925-9424).

Susanna Heller
Recent paintings that use the wave formations left by tugboats as they leave New York harbor as a point of departure; through 3/31. • Ross, 568 Broadway (212-343-2161).

Robert Jack
Works on paper; through 3/31. • 123 Watts, 123 Watts St. (212-219-1482).

Faiyaz Jafri
Computer-generated art inspired by Japanese comics and animation; through 4/1. • Totem, 83 Grand St. (212-925-5506).

Gary Kuehn
Paintings of large black forms on white backgrounds from 1972–73; through 4/7. • Roeder, 545 Broadway (212-925-6098).

Paul Laffoley
Seven new paintings from the artist's "Portaling" series, each of which articulates a portal indicating utopian possibilities; through 4/21. • Kent, 67 Prince St. (212-966-4500).

Manfred Pernice
Two installations based on the history of a sausage maker who left Wehen, the artist's hometown in Germany, more than 100 years ago to make his fortune in Milwaukee; through 4/22. • Kern, 558 Broadway (212-965-1706).

Joseph Raffael
New monumental watercolors of the artist's gardens and birds; through 5/6. • Hoffman, 429 W. Broadway (212-966-6676).

Kim Schoenstadt
Drawings based on sound; through 4/7. • Inglett, 100 Wooster St. (212-343-0573).

Andy Warhol
Paintings and drawings of kitchen knives from the artist's "Knives" series of 1981–82; through 4/14. • Sperone Westwater, 121 Greene St. (212-431-3685).

Terry Winters
Sixty new paintings from the series "Set Diagram" displayed in a site-specific installation by the architect Rem Koolhaas; through 4/28. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Mat Collishaw
Photographic work based on literary documentation of the last days in the underground bunkers of the Third Reich, and video installations that undermine notions of Utopia; through 3/31. • Jancou, 521 W. 21st St. (212-414-4144).

Kara Cressman/Jason Middlebrook
Photographs and sculpture that explore spirituality through personal narrative/Paintings from the artist's "Landslide" series. Through 3/31. • Meltzer, 516 W. 20th St. (212-727-9330).

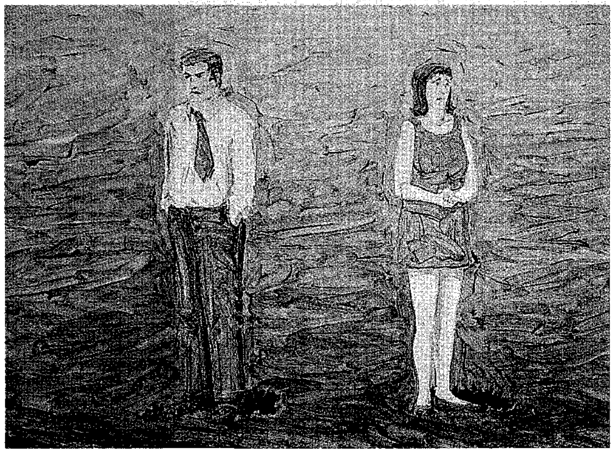
Tina Dietz/Dove Bradshaw
Large-scale photographs printed on canvas/An installation of four limestone cubes onto which water is dripped at a steady rate; through 4/14. • Stark, 555 W. 25th St. (212-807-1051).

Eugenio Dittborn
New airmail paintings by the Chilean artist, each comprising between two to six panels; through 4/14. • Alexander/Bonin, 132 Tenth Ave. (212-367-7474).

Retrospective

Still Bad, Still Good

It was in 1968 that the young painter turned sculptor Neil Jenney had his epiphany. There were perhaps *too many* sculptors in New York, he reasoned, and a lot of empty walls. He also hated the perfection of Photorealism, the prevailing painting style at the time. So Jenney did what any practical avant-gardist would do: He stretched some canvases, picked up a brush again, and proceeded to produce some of the roughest—and funniest—"realist" paintings this city has ever seen. As often as not, Jenney's deliberately flatfooted titles, like *Man and Challenge* or *Sawn and Saw* (below, *Husband and Wife*, 1969), came first. Next, he'd render the figures or objects, and then literally fill in the background with green (for grass), blue (for sky), or brown (for dirt), using the same unrefined broad brushstrokes throughout. By 1978, Jenney's paintings were the sine qua non of such now-historic museum exhibitions as Marcia Tucker's "Bad Painting" at the then fledgling New Museum and Richard Marshall's "New Image Painting" at the Whitney. Jenney, meanwhile, acquired a kind of cult status for thumbing his nose at the gallery system and acting as his own dealer. What Jenney fortunately couldn't do, though, was dissuade Larry Gagosian from borrowing 23 early Jenney paintings from collectors and putting them on view at the dealer's uptown space (980 Madison Avenue; through April 14). E.N.



Walker Evans/Philip Pearlstein
Vintage photographs of the exhibition "African Negro Art" that was held at the Museum of Modern Art in 1935/Figurative paintings from the past two years. Through 4/21. • Miller, 524 W. 26th St. (212-366-4774).

Ellen Gallagher
New paintings; through 4/14. • Gagosian, 555 W. 24th St. (212-741-1111).

Theresa Hackett
Recent paintings that depict abstractions of ocean waves and hybrid landscapes; through 3/31. • Lynch, 147 W. 29th St. (212-967-7584).

Julian Hatton/Mario Naves
New abstract paintings inspired by nature/Collages of disparate sections of painted paper pasted together. Through 4/14. • Harris, 529 W. 20th St. (212-463-9666).

John Hull
Recent narrative paintings based on the artist's drive through the American heartland; through 4/14. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Gary Hume
Enamel-on-aluminum paintings and painted bronze "Snowman" sculptures executed over the past year; through 4/21. • Marks, 523 W. 24th St. (212-243-0200).

Ray Johnson
Collages, mail art, texts, and drawings from the artist's estate that have never been previously exhibited; through 4/21. • Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Alex Kanevsky
Landscape, still-life, and figurative paintings; through 4/7. • J. Cacciola, 501 W. 23rd St. (212-462-4646).

Seth Kelly
Sculptures inspired by nineteenth-century British landscape painting; through 4/14. • Eller, 526-30 W. 25th St. (212-206-6411).

Shannon Kennedy
A video installation; through 4/14. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Michael Lazarus
New paintings; through 4/7. • Feature, 530 W. 25th St. (212-675-7772).

Markus Linnenbrink
Bright-colored stripe paintings; through 4/14. • Thatcher Projects, 529 W. 20th St. (212-675-0222).

Maria Marshall
Three film projections by the London-based artist; through 4/14. • Team, 527 W. 26th St. (212-279-9219).

Paul McCarthy
Two recent sculptures and the installation "Santa Chocolate Shop," a videotape and a plywood set that was first exhibited in the 1997 Whitney Biennial; through 4/7. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Takashi Murakami
New work; through 4/14. • Boesky, 535 W. 22nd St. (212-680-9889).

Sarah Rapson
New paintings, drawings, and a film by the British artist; through 4/7. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Michelle Rollman
Horse-themed sculpture, performance, and drawings scratched into brass; through 4/14. • Clementine, 526 W. 26th St. (212-243-5937).

Nancy Rubins
Multilayered and overlapping drawings that wrap around corners, climb to the ceiling, and extend outward from the wall; through 4/21. • Kasmin, 293 Tenth Ave. (212-563-4474).

Claudette Schreuders/Jane Harris
Carved wooden figures inspired by African and European traditions/Recent drawings rooted in geometric abstraction. Through 4/14. • Shainman, 513 W. 20th St. (212-645-1701).

Beverly Semmes
New fabric sculpture and photographs; through 4/14. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Jim Shaw
Recent paintings, sculpture, and drawings inspired by

Photograph courtesy of the Gagosian Gallery.

the artist's dreams; through 4/21. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Mark Sheinkman
Paintings using variations of single colors to illusionistic effect; through 4/14. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Al Souza
Paintings made entirely from jigsaw puzzle pieces; through 4/21. • Cowles, 537 W. 24th St. (212-925-3500).

Rosemarie Trockel
New drawings and videos by the German artist; through 3/31. • Gladstone, 515 W. 24th St. (212-206-9300).

Peter Waite
Recent paintings; through 3/31. • Thorp, 210 Eleventh Ave. (212-691-6565).

Charlie White /Michael Raedecker
Photographs that explore the insecurity and self-consciousness of the "everyman" and his desire to connect emotionally and physically with others/Sewn paintings. Through 4/7. • Rosen, 525 W. 24th St. (212-627-6000).

William Willis
Paintings and works on paper inspired by the artist's studies of Eastern religions; through 4/7. • Scott, 529 W. 20th St. (646-486-7004).

Terry Winters
Drawings executed over the past five years that continue the artist's interest in exploring and mapping complex kinds of order, chaos, gravity, and speed through the abstract use of color, line, and volume; through 4/28. • Marks, 523 W. 24th St. (212-243-0200).

Other

Larry Day
Retrospective of works on paper by the late Philadelphia-based artist; through 4/7. • New York Studio School, 8 W. 8th St. (212-673-6466).

Edwin Schlossberg
A 35-year retrospective of works that reflect the artist's interests in poetry and visual narrative; through 3/30. • National Arts Club, 15 Gramercy Park South (212-475-3424).

SoHo and TriBeCa

Apex Art
"In/SITE/Out: Inquiries into Social Space," works that challenge the traditional distinction between inside-outside, public space-private space, center-margin, by Baracz, Harvey, Sander, Shepp, others; through 4/14. • 291 Church St. (212-431-5270).

Dorsky
"At the Edge: The Horizon Line in Contemporary Art," works by Albuquerque, DiRado, Kim, Knott, Sugimoto, Westmoreland, others; through 4/14. • 379 W. Broadway (212-966-6170).

Gibson
Celebration of the gallery's fortieth anniversary with works by Acconci, Beuys, Christo, Hutchinson, Oppenheim, others; through 4/7. • 568 Broadway (212-925-1192).

Kelly
"RE-LOCATION: *on moving*," the last show at the gallery's current location before it moves to Chelsea in late April, featuring works by Akerman, Gordon, Muniz, Orozco, Warhol, others; through 3/31. • 43 Mercer St. (212-343-2405).

Marcus
Sculpture by Le Va, Nonas, Sandback; through 4/14. • 578 Broadway (212-226-3200).

Chelsea

Liebman Magnan
"Do You Have Time?," works by Alÿs, Buvoli, Carroll, Horowitz, Sterbak, others; through 4/14. • 552 W. 24th St. (212-255-3225).

White Columns
"Painting/Not Painting," works by Cooper, Giersbach, Kötting, Lichtenstein, Ross, Starr, others; through 4/22. • 320 W. 13th St. (212-924-4212).

Photography

Richard Barnes
Images that focus on the process of nest-making and collecting, using birds' nests from the collection of the Western Foundation of Vertebrate Zoology in Camarillo, California; through 4/7. • Urbach, 526 W. 26th St. (212-627-0974).

Benrubi
Images of nightlife by Brassai, Cartier-Bresson, Frank, Papageorge, Weegee, others; through 4/15. • 52 E. 76th St. (212-517-3766).

Oliver Boberg
Images of "skies" constructed by the artist from cotton, dry ice, and Plexiglas sheets; through 4/28. • Morris, 465 W. 23rd St. (212-727-2752).

Bill Brandt
A retrospective of vintage prints by the English photographer (1904–83) whose work included photojournalism, portraiture, abstracted nudes, and landscapes; through 5/5. • Houk, 745 Fifth Ave. (212-750-7070

Kate Breakey
Large painted photographs of birds from the series "Small Deaths"; through 4/21. • Saul, 535 W. 22nd St. (212-627-2410).

William Christenberry
Recent sculpture, photographs, and drawings; through 3/31. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Aaron Cobbett
New photographs of women that use handmade backdrops, wigs, and outfits to celebrate the varieties of feminine experience; through 4/7. • Debs, 525 W. 26th St. (212-643-2070).

De Lellis
Photographs by Peter Moore documenting the demolition of Penn Station between 1963 and 1966, and group of photographs showing the construction of Grand Central Station between 1911 and 1912 that were recently discovered in the state of Eben Robison, an engineer who worked for Balcom & Darrow, a firm involved in the station's construction; through 5/12. • 47 E. 68th St. (212-327-1482).

Thomas Demand
New works on political themes, including photographs of life-size environments constructed by the artist from cardboard, and a film consisting of 24 still images shown in a continual loop; through 4/7. • 303, 525 W. 22nd St. (212-255-1121).

Liz Deschenes
Photographs that use the "blue screen" process of compositing; through 4/7. • Kreps, 516a W. 20th St. (212-741-8849).

William Eggleston
Photographs taken since 1992 that interpret the landscape as an alienating and eccentric environment; through 4/14. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Douglas Gordon
Three series of recent photographs and a related wall text; through 4/13. • Gagosian, 555 W. 24th St. (212-741-1111).

ICP Uptown
"Carrie Mae Weems: The Hampton Project." An installation that employs the turn-of-the-century photographs taken by Frances Benjamin Johnston (1864–1952) at Hampton Institute, images intended to document the success of the institute for the "Exhibit of American Negroes" at the Universal Exposition of 1900 in Paris; through 4/1. • 1130 Fifth Ave., at 94th St. (212-860-1777), Tues.- Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $6, $4 students and seniors.

John Kalymnios
Freestanding sculpture, kinetic sculpture, and photographs; through 3/31. • Golden, 526 W. 26th St. (212-727-8304).

Kenneth Josephson
Vintage prints from the sixties and seventies presented concurrently with the artist's retrospective at the Whitney Museum (see "Museums"); through 3/31. • Richardson, 535 W. 22nd St. (646-230-9610).

Jean Kallina
Silver gelatin prints that depict views of interiors in European palaces; through 3/31. • Winston Wächter, 39 E. 78th St. (212-327-2526).

Justine Kurland
A group of new color photographs that envelope the viewer in a contemporary fantasy of the road trip; through 4/14. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Leica
Works by 22 Austrian photographers, among them Anzenberger, de Grancy, Haas, Lessing, Mayer, Morath, Steiner; through 4/7. • 670 Broadway (212-777-3051).

Ray Mortenson
Gelatin-silver photographs of weeds that explore issues of order and randomness and harmony and cacophony; through 4/7. • Borden, 560 Broadway (212-431-0166).

Richard Prince
Photographs taken between 1977 and 1979 that initiated the artist's exploration of ideas about "the original" and "authorship"; through 4/20. • Skarstedt, 1018 Madison Ave. (212-737-2060).

Wols
Still lifes, portraits, abstractions, and fashion work from the thirties by the German artist (1913–1951) who

Photography

The Wild Ones

To fastidious gardeners, they're lower than party crashers—pull two up, and you'll suddenly spy another ten appearing between the hostas. Left to proliferate by the railroad tracks or in a vacant lot, however, weeds can have the startling, cacophonous beauty of a John Cage composition. They can even possess a rather formal allure, as in **Ray Mortenson**'s black-and-white close-up studies of Queen Anne's lace, Joe Pie weed, honeysuckle, mullen, bittersweet, and other commoners displayed in an appropriately crowded installation. At Janet Borden, 560 Broadway, at Prince Street; through April 7.

Photograph courtesy of Janet Borden Gallery, Inc.

worked in Paris and was part of the *Informel* movement; through 4/21. • Ubu, 16 E. 78th St. (212-794-4444).

Museums

American Craft Museum
"Made in Oakland: The Furniture of Garry Knox Bennett." The first retrospective of one of America's best-known furniture-makers; through 4/29. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." More than 300 butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/28. • "Full Moon: Apollo Mission Photographs of the Lunar Landscape." Rarely seen photographic prints from NASA's Apollo missions to the moon; through 3/28. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Can We Feed Ourselves? A Focus on Asia: Photographs by Hiroji Kubota." Photographs taken in Nepal, Cambodia, Burma, and other Asian countries that focus on food production, the population explosion, and environmental destruction; through 4/1. • 502 Park Ave., at 59th St. (212-288-6400), Tues.-Sat. 10-6; Sun. noon-5. $4, $2 students and seniors (free Tues.-Fri. noon-2).

Bard Graduate Center for Studies in the Decorative Arts
"Women Designers in the U.S.A., 1900–2000"; through 4/8. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art
"A Family Album: Brooklyn Collects." More than 200 major artworks, ranging from antiquities to contemporary paintings, lent by collectors who have deep connections to Brooklyn; through 7/1. • "Committed to the Image: Contemporary Black Photographers." Works by 94 photographers, among them Albert Chong, Gordon Parks, Jeffrey Henson Scales, Carrie Mae Weems, and Ernest Withers; through 4/29. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Aluminum by Design: Jewelry to Jets." The first major museum exhibit to explore the role of aluminum as a catalyst for design in Europe and America; through 7/15. • "The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Diana Thater: *Knots and Surfaces*." A large-scale multiprojection video installation that interacts with the architecture of Dia's third-floor gallery; through 1/30/02. • "Panamarenko: *Orbit*." An exhibition pairing the Belgian artist's key work, *Aeromodeller*, an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance*." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project*." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center
"Metamorphoses and Transformation: The Drawings of Rosemarie Trockel." The first New York museum exhibition of the German artist's drawings, organized by the Musée National d'Art Moderne, Centre Pompidou, Paris; through 4/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"The First Steps: Emerging Artists From Japan." Works by seven Japanese artists who won a competition judged by an international panel; through 4/14. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Hugo Boss Prize 2000: Marjetica Potrc." An installation exploring the urban condition as it manifest itself worldwide by this Slovenian artist who was awarded the Hugo Boss Prize in November 2000; through 4/29. • "The Global Guggenheim: Selections From the Extended Collection." Approximately 175 works from the museum's collection, including paintings, sculpture, and works on paper spanning Impressionism through Pop Art; through 4/22. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"Vermeer and the Delft School." Paintings by Johannes Vermeer, Pieter de Hooch, and other artists of the Delft School; through 5/27. • "The Treasury of Basel Cathedral." Ecclesiastical and secular objects from the Historisches Museum Basel and other European museums dating from the eleventh through the early sixteenth centuries that were originally part of the medieval treasury of the Basel Minister; through 5/27. • "William Trost Richards in the Metropolitan Museum of Art." Drawings and paintings by the Philadelphia-born artist (1833–1905), depicting landscapes and marine subjects in Pennsylvania, New England, and the British Isles; through 5/13. • "Sultan 'Ali of Mashhad, Master of Nasta Liq." Examples of calligraphy by the master of NASTA LIQ, the writing style likened to flying geese that was favored in fifteenth- and sixteenth-century Iran for poetical texts; through 4/22. • "Nineteenth- and Twentieth-Century Chinese Paintings From the Robert H. Ellsworth Collection in the Metropolitan Museum of Art"; through 8/19. • "A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Jean Poyet: Artist to the Court of Renaissance France." The first one-person show dedicated to the work of the fifteenth-century French manuscript illuminator who worked for the courts of Louis XI, Charles VIII, and Louis XII; through 5/6. • "The World Observed: Five Centuries of Drawings From the Collection of Charles Ryskamp." Works from the collection of the former director of the Morgan Library and the Frick Collection; through 5/9. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Antonio Frasconi: Langston Hughes's *Let America Be America Again*, a Portfolio of Woodcuts, 1997–98." A recent suite of prints by the internationally recognized master of the woodcut medium; through 5/20. • "Contemporánea 2001: Neighbors—An Installation by Leandro Erlich." A site-specific installation that transforms a typical apartment-building corridor into a confounding space of peepholes, locked doors, and a strange elevator; through 5/20. • "Here & There/Aquí y Allá: Six Artists From San Juan." Works in various media by six contemporary artists living in Puerto Rico; through 5/20. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum for African Art
"African Forms." Handcrafted objects from more than 156 ethnic groups and 34 African nations, among them clothing, jewelry, kitchen utensils, devotional objects, and musical instruments; through 8/8. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art
"ABCD: A Collection of Art Brut." *Art brut* works by Darger, Mackintosh, Ramirez, Wölfli, and others, from the collection of the Paris-based foundation ABCD (Art Brut Connaissance & Diffusion); through 7/28. • Two Lincoln Square (212-595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art
"Andreas Gursky." A retrospective of works by the German photographer covering 1984 to the present and exploring such subjects as tourism, architecture, sporting events, and techno-music raves; through 5/15. • "Workspheres." An exhibition examining the changing nature of the workplace and the role of design in creating solutions to accommodate such changes, including works from LOT/EK architecture, the MIT Media Laboratory, Digital Image Design, IDEO, Jongeriuslab, and others; through 4/22. • "Van Gogh's Postman: The Portraits of Joseph Roulin." Five of the six paintings that the artist made of his friend and protector during 1888 and 1889; through 5/15. • "About Face: Selections From the Department of Prints and Illustrated Books." Modern and contemporary prints after portraits, by Dottie Attie, Max Beckmann, Richard Hamilton, Sherrie Levine, Pablo Picasso, and others; 3/22–6/5. • "What is a Print?" Examples of the four main printmaking processes—woodcut, etching, lithography, and screenprint—shown with the tools used in their creation; 3/22–6/5. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

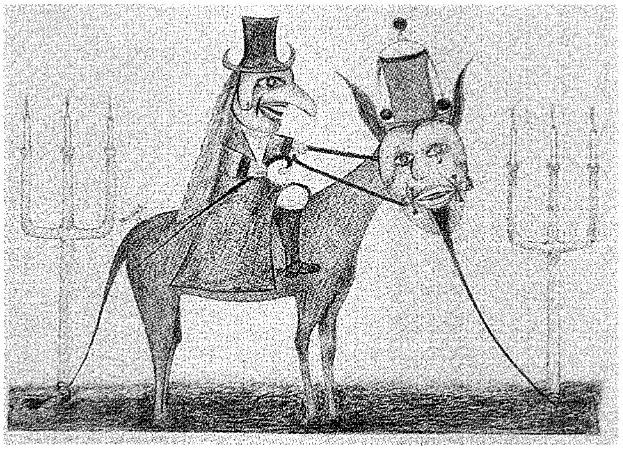
Museum of the City of New York
"Art at the Table: Lotos Club State Dinner Menus, 1898–1922." Twenty menus designed for special dinners held by the literary club honoring Samuel L. Clemens, Booth Tarkington, Admiral Robert E. Peary, and other luminaries of the day; 3/24–7/29. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harri-

man in 1901; through 8/12. • "Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

On View

The Outsiders Are In

For those who've not yet seen the Museum of American Folk Art's current exhibition, **ABCD: A Collection of Art Brut** (2 Lincoln Square; through July 15)—a show of paintings, drawings, and works in other media by 38 well-known and lesser-known international practitioners of *art brut* (pictured, Friedrich Schröder-Sonnenstern's *Dualizissimus der Lebensspazierritt*, ca. 1948)—here's a lure. Gallerist and *art brut* (a term coined by French artist Jean Dubuffet to designate art that sprang directly from the artist's own mind) expert Phyllis Kind is giving a free talk at the museum on Thursday, March 22, at 6 P.M. In it, she'll discuss her own journey into the marvelous world of art produced by asylum inmates, autodidacts, and visionaries of all stripes.



Photograph courtesy of the Museum of American Folk Art.

Museum of the Fashion Institute of Technology

"Dreaming in Print: A Decade of *Visionaire*." An exhibition covering the first ten years of the multi-format magazine of fashion and art; through 4/21. • "Belgian Fashion Design: Antwerp Style." A survey of modern Belgian fashion design as seen through more than 100 clothing ensembles dating from 1982 to the present; through 4/14. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

"Selections From the Collection." Recently acquired works by National Academicians Sam Gilliam, Red Grooms, Malcolm Morley, and Larry Rivers, as well as masterworks by William Merritt Chase, Asher B. Durand, John Singer Sargent, George Tooker, and others; through 5/6. • "The Cos Cob Art Colony: Impressionists on the Connecticut Shore." Works by the group of American artists who gathered in the Cos Cob section of Greenwich, Connecticut, between 1890 and 1920, among them Childe Hassam, Theodore Robinson, John Twachtman, and J. Alden Weir; through 5/13. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. 12-5, Fri. 10-6, Sat. and Sun. 10–5; $5.

New Museum of Contemporary Art

"Paul McCarthy." The first U.S. survey of the Los Angeles-based artist's work, a fusion of sculpture and performance characterized by combinations of pop-culture clichés, social taboos, and art-historical references; through 5/13. • 583 Broadway (212-219-1222), Wed. and Sun. noon–6, Thurs.–Sat. noon–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library

"Heading West: Mapping the Territory." Sheet maps, photographs, atlases, and books relating to the mapping of the American West from the collection of the library's Map Division; through 5/19. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"Walk About: Past and Present Views of New York." Photographs of New York in the nineties by Richard Benson, Mitch Epstein, Ed Grazda, Thomas Roma, and Michael Spano; through 6/17. • "Irwin Silver: Nightwalks." Photographs of New York City at night that were taken by Silver between 1979 and 1989; through 5/20. • "The Sight of Music: Prints From the Collection of Reba and Dave Williams." Twentieth-century prints offering visual interpretations of music, by Chuck Close, Red Grooms, Roy Lichtenstein, and others; through 6/17. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center

"Atelier van Lieshout: *Darkroom*." An outdoor installation by the Dutch artist Joep van Lieshout; through 5/29. • "Bernhard Martin: *Kings Corner*." An installation of a walk-in closet that opens to reveal a table dance scene designed for a one-person audience; through 5/29. • "Luigi Ontani: 1965–2001." The first U.S. retrospective of work by the Italian artist known for his elaborate installations and *tableaux vivants* (living paintings); through 5/6. • "Massimo Bartolini: *Untitled (Wave)*." An installation of a pool in P.S.1's outdoor sculpture gallery; 3/11–5/20. • "Almost Warm and Fuzzy: Childhood and Contemporary Art." Works that address childhood by more than 30 American and international contemporary artists, among them Mike Kelley, Jeff Koons, Laurie Simmons, and Tim Rollins and K.O.S.; through 4/8. • "Erik Steinbrecher: Couch Park." An installation of new works on paper by the Swiss artist; through 4/8. • "Georges Adéagbo: *Abraham—L'ami de Dieu*." Installations by a West African artist that combine paintings, sculptures, books, handwritten texts, photographs, newspaper articles, and objects; through 3/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art

"Gio Ponti: A Metaphysical World." Furniture, sculpture, and drawings by the groundbreaking Italian designer and founder of *Domus* magazine, including his Superleggera chair of 1957 made for Cassina; through 5/20. • "Around, Around, and Away—Not-a-Superhero and the Myth of New York." A wall drawing by Luca Buvoli accompanied by recorded narration and sound installations by Jeffrey Lependorf; through 5/27. • "Heart of Glass." Works by seven artists who take a conceptual and poetic approach to glass, among them Josiah McElheny, Katy Schimert, Kiki Smith, and Not Vital; through 5/27. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Glenn Ligon: Stranger." Ten works from the artist's series of stenciled coal-dust paintings that were inspired by James Baldwin's *Stranger in the Village* (1953), in which the writer chronicled his experiences living in a small village in Switzerland; through 4/1. • "Material and Matter." Works in all media from the museum's permanent collection, by Willie Cole, Leonardo Drew, David Hammons, Odili Donald Odita, Alison Saar, James VanDerZee, and others; through 4/1. • "John Bankston: The Capture and Escape of Mr. M, Chapter I." Paintings on paper that illustrate the story of the abduction, enslavement, rescue, and escape of Mr. M, an "everyman," and that borrow imagery from nineteenth-century slave narratives, science fiction, and fairy tales; through 4/1. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. 12–8; $5, $3 students and seniors.

Whitney Museum of American Art

"BitStreams." An exhibition exploring the range of artistic expression made possible by digital technology, including Installations, video, animation, photography, and sound pieces; 3/22–6/10. • "Data Dynamics." Five new works of Internet art; 3/22–6/10. • "Kenneth Josephson: A Retrospective." The first full-scale assessment of the work of this photographer, from his Conceptualist works of the sixties and seventies to his more recent images of street life in India, nudes, and European landscapes; through 5/27. • "The Things Themselves: Pictures of Dust by Vik Muniz." The artist's photographs of his drawings of dust based on photographs of minimalist sculptures in the museum's permanent collection; through 5/20. • "A Way With Words: Selections From the Whitney Museum of American Art." Text-based works by 12 artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Richard Prince, and Christopher Wool; through 3/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"A Way With Words: Selections From the Whitney Museum of American Art." Fourteen text-based works by twelve contemporary artists, among them Glenn Ligon, Suzanne McClelland, Shirin Neshat, Jack Pierson, and Christopher Wool; through 3/30. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

3/20 at 10 and 2: "Chinese Ceramics." On view from 3/17. 3/21 at 10 and 2: "Indian SE East Asian." On view from 3/17. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

3/27 at 10 and 2: "European Furniture and Works of Art." On view from 3/24. • 219 E. 67th St. (212-606-0430).

Doyle

3/21 at 10: "Fine Furniture, Decorations, and Paintings." On view from 3/17. • 175 E. 87th St. (212-427-2730).

Sotheby's

3/20: "Indian and Southeast Asian Works of Art." On view from 3/17. 3/21 at 10:15 and 2: "Japanese and Korean Works of Art." On view from 3/17. • 1334 York Ave., at 72nd St. (212-606-7000).

Restaurants

Edited by Robin Raisfeld & Rob Patronite

New and Noteworthy

Al Baraka
Venture through this nondescript Upper East Side doorway and a man dressed from fez to slippers in Moroccan garb will guide you past the lounge, through a vest-pocket kitchen, and into a back room so ornately outfitted with North African paraphernalia that you'll feel transported—and perhaps a tad disoriented. So sink into a heap of embroidered pillows and go with the decidedly unhurried flow, which involves an assortment of vegetable meze, flaky b'steeyas, flavorful tajines, and hot mint tea. • 1613 Second Ave., nr. 84th St. (212-396-9787). (M–E)

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual regional dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave., at 6th St. (212-477-5956). (M)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125½ E. 17th St. (212-260-0900). (M)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St. (718-923-0918). (I–M) AE only

Bot
The all-plastic décor at this NoLIta spinoff of Chelsea's Bottino refutes every Tuscan-trattoria cliché in the book, but the simply prepared, flavorful food and the mostly Italian wine list are reassuring proof that a traditional heart beats inside its ultramodern body. The iMac-hued garden room is linked to the front lounge by a serpentine expanse of chartreuse wall and an open kitchen and bar, which dispense fresh salads, satisfying pastas, and fruity Prosecco cocktails in equal measure. • 231 Mott St. (646-613-1312). (M)

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

★ Caffè La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I–M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit

Object of Desire

Egg Him On

"It's junk," says **Oceana** chef Rick Moonen, bemoaning the recent and rapid decline of Russian Beluga caviar, the most famous victim of the worsening pollution and rampant overfishing of the Caspian Sea. "I started thinking, *I hate that I have to serve this stuff*." But his customers, willing to fork over a $60 supplement on top of the $65 dinner prix fixe, didn't leave him much choice. Lately, though, Moonen has been saving his clients some money and feeling much better about himself: He's banished Russian caviar from his menu and replaced it with the less-endangered eggs of farm-raised American fish. Moonen compares domestic caviar to foie gras, another luxury item that until recently, no one produced here. "In the beginning, no one thought it would work," he says. "Now Hudson Valley foie gras is some of the best in the world." He admits that the homegrown, or home-harvested, variety of caviar isn't quite world-class—yet. Still, for the money (a mere $25 supplement), his caviar sampler plate of roe from Bay of Fundy salmon, North Carolina rainbow trout, California white sturgeon, and Kentucky paddlefish is a surprisingly delicious, politically correct alternative. (55 East 54th Street; 212-759-5941.)

Photograph by Patrik Rytikangas.

with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features several kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

Commune
If you're envisioning a vegan paradise of skinny hippies in millet-dusted overalls, think again. In fact, think dark, loud, and populated by a scantily clad clientele that tends to congregate around the onyx bar and communal table. Co-owner Matthew Kenney takes the same comfort-food tack as at his other downtown hot spot, Canteen, except here the macaroni and cheese is truffled. • 12 E. 22nd St. (212-777-2600). (M)

Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well, then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

★Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

★44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave., at 44th St. (212-977-1170). (M-E)

Fred's
The black Lab namesake of Amsterdam Avenue's preeminent neighborhood joint has sniffed out new territory across town, where his master, Larry Johnston, and Johnston's partner David Honor have opened an East Side outpost. Expect the same congenial atmosphere, something-for-everyone menu, and canine decorating scheme. • 1649 Third Ave., nr. 92nd St. (212-289-2700). (I-M)

Happening

Viennese Table

Beef goulash for *brunch*? Why not? Man can't live on eggs and pancakes alone, although **Wallsé** chef-owner Kurt Gutenbrunner offers creative variations on those weekend-afternoon classics too. His new brunch menu, available Sundays from 11:30 to 3:30, is a tantalizing blend of the unexpected (boiled-beef salad; Viennese sausages with horseradish and mustard) and the essential (scrambled eggs with brioche dumplings and spring onions; a pastry basket that does Vienna's illustrious coffee-house tradition proud). By day, with sunlight pouring through the windows and a jazz trio playing by the bar, the elegantly minimalist room is transformed, and so is your preconception about what constitutes a breakfast meat. (344 West 11th Street; 212-352-2300.)

★Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★Hampton Chutney Co.
SoHo can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and cheap, delicious grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, gurgling fountain, and addictive dosas and uttapa made from rice-and-lentil flour and stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and fudgy brownies. • 68 Prince St. (212-226-9996). (I) ($)

Hudson Cafeteria
The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M-E)

★Inside
Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

★Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. The chicken is moist and succulent, the ajilimojilo sauce redolent of garlic and lime, the pan de manteca crusty and compact. But save room for main

Photograph by Lenora Gim.

dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. Eat in, take out, or call for delivery. • 70 Greenwich Ave. (212-929-7878). (I)

La Palapa

The chef at this friendly East Village oasis grew up in Mexico, under the pervasive culinary spell of cookbook author and avid gardener Diana Kennedy, a family friend. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float uncharacteristically in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like calves' liver and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

★ Los Dos Molinos

Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Mardi Gras Pizza

A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp—though it could be thinner—and toppings like andouille and tasso add a fiery Cajun kick. And they didn't even call it Famous Original Two Boots or Two Boots Too! • 3-7 Maiden Ln. (212-233-6066). (I)

MarkJoseph

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St. (212-277-0020). (E)

☆ Mary's Fish Camp

Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: The West Village is now home to *two* sources of world-class lobster rolls, silken clam chowder, and fragrantly moist, herb-stuffed whole fish. One of Pearl's chef-partners left to open this sunny corner spot equipped with a tin ceiling, a curved stainless-steel counter (ten tables, too), and new additions to the Pearl repertoire, like crispy kernel-studded corn fritters and a lush, sherry-enhanced lobster potpie. • 246 W. 4th St. (646-486-2185). (M)

Meskerem

Hell's Kitchen's preeminent source for savory Ethiopian stews and the crêpelike injera used to scoop them up has spawned a snug subterranean branch downtown, in the heavily trafficked midst of gyroland and cappucinoville. Combination platters are perfect for sharing, and the hand-to-mouth technique gives new meaning to the practice of breaking bread. • 124 MacDougal St. (212-777-8111). (I-M)

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

★ Mombar

An artist at heart, chef-owner Moustafa El Sayed designed and built this sort of Alice-in-Arabian-Wonderland dedicated to Egyptian clay-pot cookery, where teacups protrude from walls, and tabletops double as canvases for his surrealistic visions. And El Sayed is as creative with food as he is with paint and tile; his menu changes daily, depending on the season and the market. Try the meze plate, or the egga, a sort of Egyptian frittata, and then move on to El Sayed's raison d'être, the all-encompassing clay pot, which on any given night might be filled with stewed rabbit, lamb tajine, or chicken and olives. • 25-22 Steinway St. (718-726-2356). (M)

★ Orsay

The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

Palma

It might not be on NASDAQ, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) ($)

Panino'teca 275

Sometimes Smith Street's great unfed masses crave something they can't find at any one of their cherished bistros. Something light. Something simple. Something delish. To sate those appetites, Kenneth Munz—in between action-packed shifts as Mercer Kitchen's sous-chef—helps his wife, Dianna, press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at their comfortable, attractive panini and wine bar, perfect for lazy lingerers. • 275 Smith St., nr. Sackett St. (718-237-2728). (I-M) ($)

☆ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I-M)

Pico

Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino

All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I-M)

Rai Rai Ken

Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

Roth's Westside Steakhouse

When Marc Roth took over the steakhouse that used to be called Montana, he kept Neal Myers on as chef, encouraging him to create signature steaks like the Bear Mountain filet, fortified with blue cheese and walnuts in a Cabernet reduction. Friendly waiters do the steakhouse show-and-tell with plastic-wrapped raw specimens and offer a variety of sauces for those who like to doctor their meat. There's also a martini menu, a raw bar, and pound cake with grill marks and an oddly beefy aftertaste. • 680 Columbus Ave., at 93rd St. (212-280-4103). (M)

★ A Salt & Battery

The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I-M)

★ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the get-

Tasting

Against the Grain

Second Avenue in the Seventies and Eighties is the hub of a certain kind of beer-fueled nightlife, one that tends to bring out everyone's inner frat brother and get him totally wasted. So it was a refreshing change of pace to stumble across **Sake Hana**, the four-month-old offshoot of Sushi Hana, a Japanese restaurant next door. In a snug, candlelit room topped by a ceiling canopy hand-printed with Japanese characters ("long life," "good luck," "tae kwon do"), a selection of sakes is served by the glass, wooden box, carafe, or bottle, not to mention the sampler (three for $15). To nibble, there's a limited menu of sushi and sashimi, and dainty Asian bar snacks like rice crackers and edamame. (265 East 78th Street; 212-327-0582.)

ting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

Shangrila
Home to four momo-slinging kitchens at last count, the East Village may well be New York's Little—make that tiny—Tibet. This particular source of savory dumplings, flavorful noodle soups, dense steamed buns, and a handful of Japanese recipes the chef picked up during a stint at Honmura An is owned by the extended family behind Himalayan Vision, a clothing-and-gifts shop two doors down. The stylish design (bamboo dropped ceiling, concrete-and-wood floor) and appealing menu reveal that a good eye and a discerning palate run in the family. So, we presume, does the secret behind that killer hot sauce. • 129 Second Ave. (212-387-7908). (I-M)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, Hungry-Man dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

Town
Geoffrey Zakarian isn't new to chic hotel restaurants. He made his name cooking at "44," after all. But now, as chef-owner of the sleekly luxurious restaurant inside the new Chambers hotel, he's making every effort to break away from the boutique bunch with dishes like cod "pot roast"; veal tongue Basque-style; halibut with pork belly and black trumpets; even an updated pastrami sandwich. A boon for the frequent flyer: he plans to change his menu monthly. • 15 W. 56th St. (212-582-4445). (M-E)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

Virot
Before opening the restaurant at the new Dylan hotel, replete with twenty-foot coffered ceilings and grand fireplace, Didier Virot toiled away under Jean-Georges Vongerichten at JoJo and Jean Georges. Now he's serving $49 prix fixe meals of his own design ($75 for the tasting), featuring the luxurious likes of scallops baked in the shell with sea urchin, and broiled crispy squab with oatmeal porcini cake. Book a room, and see what he has in mind for breakfast. • 52 E. 41st St. (646-658-0266). (E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M-E)

Manhattan

Lower New York

★ Aleutia
You may have to navigate past the murky leather swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus grilled octopus or pancetta wrapped cod provide life preserving—make that affirming distractions—from the hormonally raging sea around you. • 220 Park Ave. So. (212-529-3111). (E)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M-E)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($)

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M-E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M-E)

Divine Bar
The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetiz-

Photograph by Magdalena Caris.

r-size plates. Selections include a barbecued-buffa- o sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second loor (212-791-WINE). (I-M)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trat- oria ranges from brick-oven pizza and calzones to almon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

★ Honmura An
While the management doesn't care about your en- rance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M-E)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

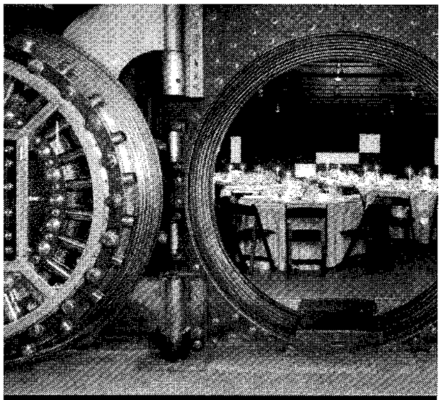
★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

Siren
Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M-E)



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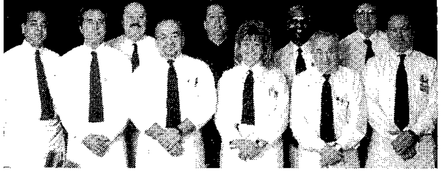


Below 14th Street, West

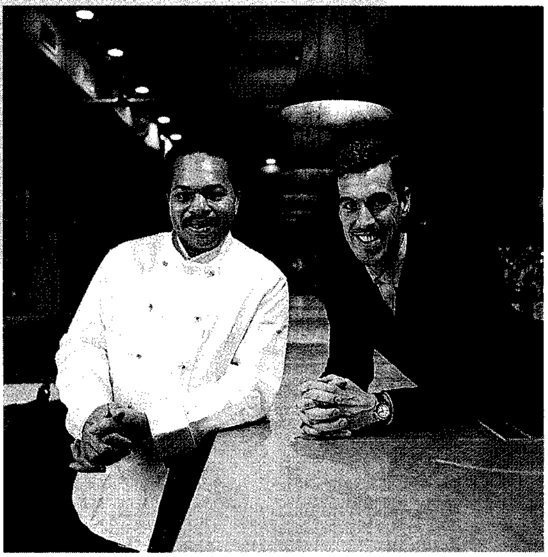
★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

Opening

Straight to Dinner, No Bed

Three years ago, Belmont Lounge owner Guy Jacobson (at right) bought the Hotel Regina with the grand plan of converting the rundown East Village SRO into a boutique hotel with a ground-floor French restaurant. Thanks to lingering tenants, construction delays, and the inevitable red tape, you still can't book a room, but starting this week, you can finally book a table at **Cafe Deville**, a brasserie with a 30-foot bar topped with zinc and fronted with shutters relocated from the windows upstairs. Chef Oliver Smith (at left), formerly of Ferrier, hews to an unflinchingly French line with frogs' legs, foie gras, escargots, and $19 plats du jour like coq au vin and pot-au-feu. (103 Third Avenue; 212-477-4500.)



Photograph by Lenora Gim.

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Isla
If nights in present-day Havana were this much fun, Castro could have taken over all of Central America. In fact, Isla has the same kind of slippery authenticity as Eydie Gormé's Spanish albums, but are those records great or what? With owner Diane Ghioto's dark-eyed sensuality seeing to your mood, the kitchen's brash originality seeing to your appetite, and a few Luna Rojas, the house drink, kicked back for good measure, it won't be long before you swear Eydie is singing in English. • 39 Downing St. (212-352-2822). (M-E)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve its traditional brand of old-world fare in a neighborhood still charmingly populated by cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Osteria Fiorentina
Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

★ Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

14th–42nd Streets, East Side

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

★ City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I-M)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Patria
Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room is bright and airy by day and warm and earthy by night. And you won't find a Cuban sandwich like this anywhere else in New York. Or Havana, for that matter. • 250 Park Ave. So., nr. 20th St. (212-777-6211). (E)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M-E)

★ Tarabya
This Turkish restaurant formerly known as Gyroland has changed its name and its décor. While the kitchen still has a magic hand with meze, pide, kofte, and doner kebab, all references to Philly cheesesteaks and California burgers have vanished. On weekends, a two-piece band with a charismatic singer in a purple suit draws a big, adoring, mostly Armenian-American crowd, but early in the week things are slow. So go soon, and often—before this talented kitchen is forced to revive its California burger. • 351 Second Ave. (212-254-3200). (M-E)

★ Tocqueville
At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for wunderkind turned matinee idol Rocco DiSpirito's wildly inventive, wonderfully weird cook-

ing. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. Do these sound like the delusions of a madman? In less capable hands, maybe; in DiSpirito's, it's pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Veritas

Does the wine list make the restaurant? Luckily, if you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) perfectly complements the massive cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection with the paying public. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar

This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

★ F&B

F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush

Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill

It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm

An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat

Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Avra

Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro

A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V

Caviar Russe

The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. • 538 Madison Ave., nr. 54th St. (212-980-5908). (M–E)

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Cirque 2000

Longtime chef Sottha Khunn has surrendered his whisk to new top toque Pierre Schaedelin, and the tension is palpable: What's the Alsatian recruit have in store for us? Sirio Maccioni rarely makes a mistake when it comes to staffing his world-famous kitchen, and this guy comes with all the right (Michelin-starred) credentials. Let's see what they whip up. • 455 Madison Ave. (212-303-7788). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course

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prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Montparnasse
This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country paté and escargots to braised lamb shank and hanger steak–frites, the menu reads like a Parisian-bistro primer. And it's no accident—chef Claude Chassagne used to be an instructor at the French Culinary Institute. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. We call him a tease. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as it is about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance, with real acid oomph. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

Pig 'n' Whistle on Third
There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, barbecued ribs, and onion loaf. Live music Saturday night, and "Irish breakfast" brunch on weekends. • 922 Third Ave., nr. 55th St. (212-688-4646). (I–M)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ Christer's
No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he aquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely—and imaginatively—from other culinary styles. The cozy décor, on the other hand, is David Rockwell's whimsical riff on a Scandinavian hunting-lodge theme, with silver fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Da Rosina
A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Ellen's Stardust Diner
A tribute to that archetype of mid-century American gastronomy, this themey theater-district diner serves up iconic nourishment, from the meat-loaf platter to the "Gina Lola Brigetta" lasagna. • 1650 Broadway, at 51st St. (212-956-5151). (I–M)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's
This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

★ La Côte Basque
Decorated with harbor murals of St. Jean de Luz, dark ceiling beams and buttercream walls, the room feels as rich as chef-owner Jean-Jacques Rachou's repertoire: Cassoulet Toulousain. Boeuf Bordelaise. Veal kidneys in mustard. Specialties of the house—anything involving truffles or foie gras—pad the $65 prix fixe. But in a place like this, who's counting? • 60 W. 55th St. (212-688-6525). (E)

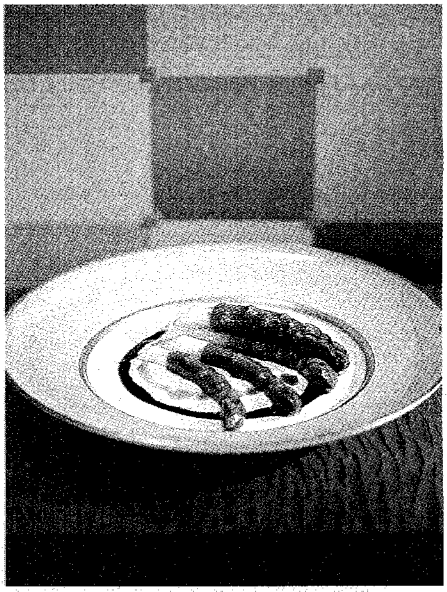
La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin
Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local
If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos's serious



Tasting

Spear Review

You may have missed your opportunity to choose your squab knife or your fancy pen with which to sign the check, but thankfully, Alain Ducasse is standing firm on asparagus holders. The terrific little gadgets are essential to his new springtime **asparagus tasting menu,** celebrating spring with incredibly tender, juicy bright-green stalks in four courses, including a mousseline sauce with truffle jus and a double veal medallion prepared piccata-style with Parmesan-spiked asparagus. If you're feeling flush, let 25-year-old whiz-kid sommelier Pieter Verheyde match each course with the perfect wine; a premier cru Vougeot paired with raw and roasted asparagus in a smooth velouté is devastating. The $160 prix fixe includes cheese, dessert, and a cavalcade of confections and petits fours—which you can pick up with your fingers. (155 West 58th Street; 212-265-7300.)

Photograph by Kenneth Chen.

Mediterranean menu. The window tables up front are ideal for nibbling meze and sipping something from the Greek wine list, but for a true taste of the sles—or the way we'd like to imagine them—go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria dell'Arte

Follow the giant white plaster nose that looms above the entrance to Trattoria dell'Arte like a Route 66 roadside diner icon, for the restaurant's unmatched antipasto bar, crackling pizzas, and consistently reliable kitchen. The Milton Glaser-designed space is a packed power scene at lunch, and a boon for nearby Carnegie Hall concert goers. • 900 Seventh Ave., nr. 56th St. (212-245-9800). (M–E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar

The crowd at this loungy Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Atlas

Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M–E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

☆ Guastavino's

They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

★ Nicole's

Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. Then again, there's always the delicious incentive of having something new to discover next time. • 10 E. 60th St. (212-223-2288). (E)

Rue 57

The burgundy-and-brass-bistro-by-the-numbers rooms don't lead you to expect much, but chef Sam Hazen has turned what used to be the dreariest corner on 57th Street into a boisterously attractive destination with quirkily superb dishes like mission fig turnovers with Parma Ham and duck crumble. Unlike Pastis, it won't remind you of Paris. But when was the last time you ate this well around the corner from Bergdorf Goodman? • 60 W. 57th St. (212-307-5656). (M)

★ The Russian Tea Room

The late Warner LeRoy left New York this spectacle of a parting gift, and for polishing up the fanciful red and green frippery alone, he deserves our undying gratitude and a Landmarks Preservation Commission award. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the

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whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the most beautiful new private dining room in town. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant
It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

Etou
"Fusion is indefeasible" reads the motto printed on the menu of this Upper East Side Japanese restaurant from the owners of Flushing's Tawainese-Chinese-Japanese fusion joint, Laifood. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M-E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E) • 24 E. 81st St. (212-249-5720). (E)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Barney Greengrass
A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman, a true cheese whiz. • 35 W. 64th St. (212-724-8585). (E)

Opening

Something Old, Something New

Pino Luongo seems to open a restaurant a year, and when you're that prolific, it helps to have a gimmick. At **Centolire**, Luongo's slightly rusticated remake of the old Celadon space, the theme is Italian-American, the heretofore maligned cooking style that's enjoying a bit of a kitschy comeback. The Upper East Side can get only so Mulberry Street-circa-1905, though, so don't expect troughs of red sauce and cheap Chianti—or cheap anything, for that matter (entrées range from $19.50 to $32). Everything on the menu is labeled either Old World (Caesar salad prepared tableside; an eggplant-wrapped timpano, above) or New World (pasta with cauliflower confit; a behemoth grilled T-bone). And anything with a little pot-shaped symbol next to it is slowly baked in a terra-cotta *coccio*, a technique that seems to have bridged both chronological and continental gaps. (1167 Madison Avenue, near 86th Street; 212-734-7711.)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Diner
Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

Photographs by Patrik Rytikangas.

Classical & Dance

Edited by Alicia Zuckerman

Opening

The Song Is Them

"No song is safe from us." That's the slogan of The New York Festival of Song, founded fourteen years ago to combat what co-artistic director Michael Barrett calls "traditional and boring" song recitals. In September 1999, Barrett came up with the idea of commissioning twenty songs from twenty American composers, with just a few criteria: They had to be for piano and voice, the lyricists had to be alive, and they had to be forward-looking, not nostalgic. "I wanted to create a cultural and literary snapshot of the beginning of a new century," he says. He took the idea to the nonprofit organization Meet the Composer, which agreed to underwrite the commissions. (ASCAP kicked in some money, too.) The result is "Songbook for a New Century": a concert, a songbook published by Boosey & Hawkes, a WQXR broadcast, and a possible recording. "I think I got a wide enough mix of composers that the musical styles will be wildly varied," says Barrett, who chose everyone from "famous, established white guys to young unknown composers to the red herring, people you wouldn't expect, like Paquito D'Rivera and John Zorn." For D'Rivera and Zorn—jazz instrumentalists known for pushing the envelopes of their respective genres—the endeavor was a departure. "This is a totally different game," says D'Rivera, who grew up in Cuba and, as a U.S. citizen, calls himself a "a black-bean gringo." He says he's happy to be considered an American composer: "I was scared to shit, but now I like it. I think I will keep doing it." Zorn, on the other hand, has written a number of pieces on commission this year, but until recently the idea of writing for voice intimidated him. "It either changes your life, or you wanna die, you wanna leave the theater," he says. "Once you break the ice and get inspired, it really is a very beautiful place." A.Z.

Photograph by Steve J. Sherman.

Classical Music

Kodo
Japanese taiko-drumming ensemble performs as part of the new annual world-music series. 3/20 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20-$78.

Pittsburgh Symphony Orchestra
Before taking his new post as director of the Bavarian Radio Symphony (as Maazel leaves to come to New York), Mariss Jansons is stopping by to conduct classics by Bartok and Ravel and an excerpt of Michael Hersch's *Ashes of Memory*. 3/21–3/22 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21-$83.

New York Philharmonic
Rachmaninoff's Piano Concert No. 3 features Tzimon Barto. Stravinsky and Dutilleux are also on the program. 3/21 at 6:45, 3/22–3/24 at 8, 3/27 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $14-$80.

"Songbook for a New Century"
World premiere of twenty songs by twenty composers (Babbitt, Corigliano, Rorem). 3/22 at 8. • Hunter College, Kaye Playhouse, 68th St. and Lexington Ave. (212-772-4448); $33.

New York Pops
Presents "Great Moments From Gershwin's *Porgy and Bess*," featuring the Westminster Choir. 3/23 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20-$78.

"Columbia's Own"
Columbia University has long been a bastion of new-music visionaries. The Moebius Ensemble brings them together in a concert of music by CU composers. 3/23 at 8. • Miller Theatre, 116th St. and Broadway (212-854-7799); $17.

An Die Musik
Chamber group performs works by Beethoven, Tchaikovsky, and Britten. 3/25 at 4. • Merkin Concert Hall, 129 W. 68th St. (212-501-3330); $9-$15.

Emanuel Ax
Performs with percussionist Evelyn Glennie and toy-pianist Margaret Leng Tan in the first of two-part series, "The Art of the Piano (and Percussion)." 3/25 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); $40.

Met Chamber Ensemble
Members of the Metropolitan Opera Orchestra, led by James Levine, conclude their season with Beethoven, Bach, Schoenberg, Ligeti. 3/25 at 5. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $81.

London Sinfonietta
Makes its Carnegie debut with lesser-known music of the twentieth century, with pianist Peter Serkin. Pulitzer-prize winner Charles Wuorinen's *Symphony Seven* will have its New York premiere on 3/26. Oliver Knussen conducts. Also 3/30–3/31 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $18-$68.

Opera

Amato Opera
Gounod's *Faust* makes up the second part of the company's 53rd season. 3/20–3/25, times vary. • Amato Opera Theatre, 319 Bowery (212-228-8200); $25.

The Metropolitan Opera
La Bohème closes on 3/24. *Nabucco*, *Il Trovatore*, and *The Gambler* are onstage this week. Call for program details and times, or visit www.metopera.org.• Metropolitan Opera, Lincoln Center (212-362-6000); $25-$250.

New York City Opera
Season premiere of *Don Giovanni* is the 3/25 matinee. Also up this week are Handel's *Acis and Galatea*, *Tosca*, *La Bohème*, and *Rigoletto*. Call for program details and times, or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25-$98.

Dance

Mark Morris Dance Group
Final week of the twentieth-anniversary season concludes with *Grand Duo* on 3/20 and *L'Allegro, il Penseroso ed il Moderato* 3/22–3/25. Times vary. Visit www.bam.org for details. • Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100); $20-$50.

"92 on 42"
The 92nd St. Y Harkness Dance Project series continues with two premieres by Yoshiko Chuma & the School of Hard Knocks. 3/21–3/22, 3/24 at 8; 3/25 at 3 and 8. • The Duke on 42nd St., 229 W. 42 St. (212-239-6200); $20.

DD Dorvillier
And her company, human future dance corps, make their Kitchen debut. 3/21–3/24 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $18.

"A Celebration of Dance"
Risa Steinberg presents repertory from the past hundred years of modern dance, from Isadora Duncan to a premiere by Ann Carlson. 3/22–3/24 at 8:30, 3/25 at 7:30. • St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $15.

Ailey II–New Generation
Ailey's junior company performs fourteen ballets and four premieres with a focus on new works, diversity and classics. 3/23–3/25, times vary. • City College, Aaron Davis Hall, Convent Ave. between 133rd and 135th St. (212-650-7148); $20-$25.

Keiko Fujii Dance Company
From Osaka, Japan, returns for its eighth season and presents the premiere of *The Tree of Egos*, about a fallen woman and eventual redemption. 3/24 at 8. • Hunter College, Kaye Playhouse, 68th St. and Lexington Ave. (212-772-4448); $22.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

cue

Nightlife

Edited by Ethan Brown

Concerts

The Allman Brothers Band
3/20, 3/22–3/24 at 8. • Beacon Theatre, 74th St. at Broadway (212-307-7171). $45.99–$65.99.

Amy Rigby; Richard Barone
3/23 at 8. • The Cutting Room, 19 W. 24th St. (212-691-1900). $15.

Bill Cosby
3/24 at 8. • New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC). $30–$52.

Harry Belafonte
3/26 at 8. • Avery Fisher Hall at Lincoln Center, 67th St. and Broadway (212-721-6500). $25–$150.

Jeff Beck
3/22–3/23 at 8. • Roseland, 239 W. 52nd St. (212-307-7171). $35.

Sarah Brightman
3/24 at 8. • Radio City Music Hall, 50th St. and Seventh Ave. (212-307-7171). $38–$103.

Small Stages

Arlene Grocery
3/20: Swati; Kagero. 3/21: The Booty Olympics; Bullet. 3/22: Lourds; Saintface. 3/23: Double Wide; Kaz Silver. 3/24: Nitromusk; Everyothers. 3/25: Sean Tyrell; Tommy Peebles. 3/26: Sound of Monday; the Drakes. 3/27: Cornbread Mafia; Swati. • 95 Stanton St. (212-358-1633). $.

B.B. King Blues Club & Grill
Fridays and Saturdays: Free late-night blues sessions in Lucille's Restaurant. Sundays: KISS-FM Gospel Brunch. 3/22: Maxi Priest. 3/23–3/24: The Four Tops. • 243 W. 42nd St. (212-997-4144).

Bottom Line
3/20–3/22: Shawn Colvin. 3/23: Tuck & Patti. 3/24: Odetta. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
3/20: Los Super Seven. 3/21: Blue Rodeo. 3/22: Tahiti 80. 3/23: The Strokes. 3/24: Idlewild; Brassy. • 6 Delancey St. (212-533-2111).

Fez
3/20: Trembling Blue Stars. 3/21: Caleb; Professor and Maryann. 3/23: Teddy Thompson. 3/24: Best of Incorrect Music Video. 3/25: Oscar Party. 3/26: Spotiswoode and His Enemies. 3/27: The Naysayer. • Time Cafe, 380 Lafayette St. (212-533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added live rock shows to go with all that memorabilia. 3/22–3/23: Theo Eastwind; Bad Habits. • Hard Rock Cafe, 221 W. 57th St., (212-489-6565). All ages, no cover, all shows start at 9 P.M.

Irving Plaza
3/22: Lee "Scratch" Perry. 3/27: Eve 6. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Downtown Rock and Roll" with ever-present spinner Paul Sevigny. Tuesdays: Hip-hop and R&B with D.J. Rich Medina at "One." Wednesdays: The world-beat-oriented "Love Bazaar" with D.J. Kamala. Thursdays: "Benefit," a downtown music revue. Fridays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: "Hideaway" with Kiki and Unik. Sundays: "Club Badd" with long-lost downtown icon Larry Tee. 3/20: Emmett Foster in "So . . . It's Come to This." 3/24: Betty. 3/25: Imani Uzuri. 3/27: Sam Harris. • 425 Lafayette St. (212-239-6200).

Knitting Factory
3/20: Antony & the Johnsons Orchestra. 3/21: Rachael Sage; Jenny Bruce. 3/22: Les Savy Fav; Love as Laughter; French Kicks. 3/23: Emperor Norton. 3/24: Dressy Bessy; the Essex Green; Barcelona. 3/25: Mice Parade; Curtis Harvey Band; Supergenerous. 3/26: Steve Turre. 3/27: Subversive Skool Presents J-Live, Old Dominion, Micranots, J Zone, and Akbar. • 74 Leonard St. (212-219-3055). $.

Makor
3/20: Local Bands Showcase Night: Brian Gelfand Band; Peter Muller; David Nagler's Nova Social; Greg Fine. 3/21: Lounge Night: Mish-communication III. 3/22: Omar Faruk Tekbilek & Seth Glass. 3/24: "Whole Wide World" Dance Party. 3/25: Jamie Baum. 3/27: Songwriters Hall of Fame Showcase Night. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 3/20: Industrial Tee Pee. 3/21: Fiona McBain. 3/22: The Monumentals. 3/24: The Skinny. 3/27: The Brilliant Mistakes. • 99 Ave. B (212-982-2511).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Maxwell's
3/22: Young Fresh Fellows. 3/23: The Soft Boys. 3/25: The Essex Green. 3/26: Brassy. 3/27: I Am Spoonbender. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
3/20: Ours; Brand New Immortals; the Katies. 3/21: Clara Venus; Aerial Love Feed; Ohno; Mars Needs Women; Micah Green. 3/22: Honus Wagner; Tom Kitt Bad; Gabe Dixon Band; Ms. Pigeon. 3/23: Speedball Baby; Big Lazy; Bee & Flower; Devil in a Wood Pile. 3/24: Fuck; the Minders; Virginia Dare. 3/25: Beachwood Sparks. 3/26: Damnations TX; Split Lip Rayfield; Robert Burke Warren. 3/27: Vice; Smoke; Monte Montgomery; Amanda Thorpe. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
3/20: Bryan Miller. 3/21: Tandy. 3/22: Lucky 7. 3/23: The Piners. 3/24: Belmont Playboys. 3/25: Ron Sunshine and Full Swing. 3/26: Don & Kev and the Deadset Friendlies. 3/27: The Rooftop Cowboys. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
3/20: Whodini. 3/21: Nestor Torres. 3/22: Les Nubians. 3/23: Sparrow. 3/24: Brazooka. 3/26: "La Tropica Mondays." 3/27: Joseph Hill. • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps booker Steve Weitzman brings his eclectic sensibility to a new smoke-free club in the West Village. 3/21: Sara Lee. 3/23: Solomon Burke. 3/24: Laura Cantrell; the Silos. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 3/20: Indigenous. 3/22: Melvin Sparks; Gutbucket. 3/23: Laika and the Cosmonauts. 3/24: Granian. 3/27: Bathtub Gin. • 161 Hudson St. (212-386-3600). $.

Mileage May Vary

Even more than those of Bob Dylan and Elvis Presley, the career of Miles Davis (pictured) was marked by sonic schizophrenia: There's the bebopping Miles of *Miles Smiles*, the fusion-happy Miles of *Bitches Brew*, and the funky Miles of *On the Corner*. So it makes sense that a free celebration of the trumpeter's Olympian oeuvre at Symphony Space on March 24—fittingly called **Wall to Wall Miles Davis**—will require the talents of dozens of jazz musicians and rockers, from Vernon Reid to Don Byron. "Miles is iconic to so many different people for so many different reasons," says curator Bill Bragin, "and the goal here is to expose Miles in his totality as well as draw connections between different eras." Thankfully, the players already have some interesting moves in mind: According to Bragin, many of the more traditional players have been angling to take on Davis's experimental seventies work, whereas Black Rock Coalition guitarist Vernon Reid asked to perform "Freddie Freeloader" from Davis's quiet late-fifties masterpiece *Kind of Blue*. "The only problem we have now," admits Bragin, "is what we leave out." E.B.

Photograph by Jack Vartoogian.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays: Promoter Noah Tepperberg's fabulous "TuesdayBabyTuesday" goes head-to-head with SPA's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" ("Great British House"), a refugee from Cheetah, makes a bid for the big room of Centro-Fly. Saturdays: Energetic house and big beat with "Plant." 3/22: Darren Emerson. • 45 W. 21st St. (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Tuesdays: Latin music with reggae and R&B thrown into the mix. D.J. Camilo spins. Thursdays: A super-exclusive (invite only, they say), hyper-stealthy party called "Aerodynamic" thrown by promoters Allen West and Samuel "Tone" Barnes. D.J. Jolene spins. Fridays: "The World House Project." Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: "Boys Nite" D.J. Merritt spins at "Mardi Gras." • 12 W. 21st St. (212-206-7770).

Frank's Lounge
A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang The Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. • 660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Thursdays: Cyberfetish party "Click + Drag." Fridays: Dinesh, Reid Speed, and Thom H. spin two-step garage at "Drive-By." Saturdays: The Wicked Crew and "N'Ice" D.J.'s Holmar and A. Gram present "The Golden Boys." • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

Limelight
The Limelight is back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

The Roxy
Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys, while hard-bodied go-go boys dance on the bar. 4/3: Run-D.M.C. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights, as well as up-and-coming rock and dance acts. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: The hip-hop-and-house-oriented "Fri-Daze." Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

SPA
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. SPA promoter Steven Lewis maintains the kind of balance between office *zhlubs*, club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with new wave and rock spun by D.J. Paul Sevigny. Thursdays: Super-promoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

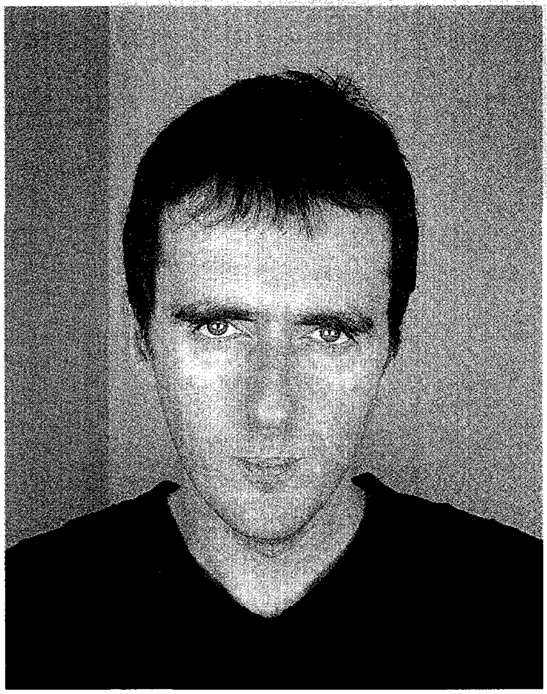
Twilo
Never mind all the drug-bust drama: The real news here is that Twilo is leaving trance in the dust and fast becoming a progressive-house fan's wet dream thanks to sets from U.K. epic housers like Mauro Piccotto and Danny Howells. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following . • 530 W. 27th St. (212-268-1600).

Vinyl
The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

D.J. Set

Underworld Figure

Darren Emerson (pictured) was the D.J. for Underworld, the loutish techno group responsible for "Born Slippy," the shout-along anthem that suffused *Trainspotting* with the memorable chant "Lager! Lager! Lager!" and ruled dance floors for what seemed like years afterward. Since then, Emerson has left the group and ventured into a less mainstream (yet perhaps more lucrative) career as a nightclub D.J., spinning everything from the epic trance favored by Sasha and Digweed to the pounding techno house of Carl Cox. Put on your dancing shoes when Emerson spins at Centro-Fly on March 22, but please don't request "Born Slippy." (See "Clubs.")



Photograph by Tony Gibson/Retna.

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 3/21: Jimmy Green Quintet. 3/22–3/24: Peter Bernstein Quartet. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/20–3/25: The Ron Carter–Bill Frisell Trio. • 131 W. 3rd St. (212-475-8592).

Cajun
A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall
Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Iridium
In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 3/20–3/25: Cyrus Chestnut Sextet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" Presents "The Armstrong Lecture Series"
3/26 at 7. • Morse Hall, the Juilliard School, 155 W. 65th St. (212-721-6500). Free.

"Jazz at Lincoln Center" Presents "Big Band Swing"
3/23 at 8. • Grand Ballroom, Manhattan Center, 311 W. 34th St. (212-721-6500). $35.

"Jazz at Lincoln Center" Presents "Pops: The Ambassador of Swing"
3/22 and 3/24 at 8. • Alice Tully Hall, 65th St. and Broadway (212-721-6500). $45.

"Jazz at Noon"
Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 3/23: Dave Glasser. • 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mondays in March: The Howard Fishman Quartet. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 3/20–3/25: Andy Bey. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art

Jazz performances at MOMA's "Sette MOMA" restaurant Thursday and Saturday evenings, 6 to 10. 3/22 and 3/24: Frank Amsallem Trio. • 11 W. 53rd St. (212-708-0480).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

3/23: Vanessa Rubin Quartet. The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/20–3/25: Sam Rivers Trio. • 88 Seventh Ave. So., at Bleecker St. (212-242-1785).

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 3/20–3/25: Tommy Flanagan Trio. • 178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.

"Wall To Wall Miles Davis"

3/24 at 12. A twelve-hour marathon concert celebrating the music of Miles Davis. • Symphony Space, Broadway and 95th St. (212-864-1414). No tickets required—first come, first served.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square, just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays: "New Talent Night," hosted by Eddie Brill. 3/20: Hot 97's "Phat Tuesday." 3/21: Star and Bucwild's "3D Amateur Side Show." 3/22–3/25: Brian Regan. 3/26: Susie Essman. 3/27: "How Ya' Doin." • 1626 Broadway, between 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 3/25: Colin Quinn; Greer Barnes; Gregg Rogell; Macio; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., between 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. Through 3/25: Rob Magnotti; Jim McCue; Vic DiBitetto; Nancy Redman; John Rizzo; Carrie Karavas. • 1118 First Ave., between 61st and 62nd Sts. (212-593-1650).

Performance

Dub's Don

Even though he's received adulation from the likes of the Beastie Boys, Primal Scream, and the Clash, Jamaica's dub-reggae maestro **Lee "Scratch" Perry** (pictured) remains as potent and radical a presence as ever. Like fellow geniuses Prince and Sly Stone, Perry's very inconsistent in performance; he can ramble incoherently, lecture the audience about the cycles of the moon, or simply walk offstage unexpectedly. But as his series of Halloween concerts at Wetlands proved, when things come together Perry can take audiences into a hazy, narcotic dubby stratosphere. Get a ticket to ride when Perry comes to Irving Plaza on March 22. (See "Small Stages.")

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 3/21: Robert Klein. 3/22: "Girls, Girls, Girls." 3/23–3/24: Jim Gaffigan; Mitch Fatel; Wali Collins; Sue Costello; Andrew Kennedy. • 34 W. 22nd St. (212-367-9000).

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 3/23–3/24: John Bush; Kevin Brennan; Lisa Lampanelli. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) 3/20–3/24: Jane Monheit. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 3/24: Buddy Greco. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. 3/20–4/7: Christine Andreas in "Here's to the Ladies," a songbook of Broadway's First Ladies. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia presents "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. • 540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest postshow snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. Through 3/24: Baby Jane Dexter in "Making Every Moment Count." • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 3/20: Cydney Halpin in "How I Feel." 3/21: Holly Farris. 3/22: Cydney Halpin in "How I Feel." 3/23: Charles Major in "Stardust, Spangles and Dreams." 3/24: Judy Kreston and David Lahm. 3/25: Annual Academy Awards Party. • 169 Eighth Ave., between 18th and 19th Sts. (212-929-5410).

Photograph by Alexis Maryon/Retna.

TheMix

Edited by Boris Kachka

Radio Highlights

Casper Citron
This week, Marc Gafni, author of the new book *Soul Prints*—the subject of a PBS special—talks to ordained minister Edie Beaujon. Also, Dr. Craig Smith discusses new angina treatments. • 3/24 at 10 P.M. WOR, 710 AM.

"Bookworm": Ursula LeGuin
Host Michael Silverblatt's new series of author interviews continues with science-fiction master LeGuin, the author, most recently, of *The Telling*. • 3/25, 4:30 to 5 P.M. WNYC, 820 AM.

Lectures and Panels

"The Election of 2000: Where Do We Go From Here?"
New York's liberal legal elite—including the Hon. Geraldine Ferraro—discuss the election's shortcomings, the need to reinforce an independent judiciary, and possible solutions to future electoral fiascos. • 3/20 at 7 P.M. Association of the Bar, 42 West 44th St. (212-735-4185); free.

"The Collector King Who Brought the Renaissance to France"
Author and lecturer Rosamond Bernier gives a lecture on François I and his influential artistic tastes. • 3/21 at 6:30 P.M. The Morgan Library, E. 36th St. (212-685-0008); $10.

Howard Zinn and Ray Raphael
Zinn, the populist historian behind the groundbreaking *People's History of the United States*, joins Raphael, whose new *People's History of the American Revolution* launches the New Press's "People's History" series, edited by Zinn. • 3/21 at 7 P.M. Pope Auditorium, Lincoln Center Campus of Fordham, 113 W. 60th St. (212-226-8760); free.

"When Artists and Cultural Institutions Interact"
Bard College's Norton Batkin moderates a panel about these sometimes prickly relations, with artist Andrea Fraser and administrator George Yúdice speaking. • 3/22 at 6:30 P.M. The Americas Society, 680 Park Ave., at 68th St. (845-758-7598); $5.

Winona LaDuke
The influential activist and founder of the Indigenous Women's Network talks about the role of Native American women as community and environmental activists. • 3/22 at 6:30 P.M. George Gustav Heye Center, National Museum of the American Indian, One Bowling Green (212-514-3700); free; first come, first served.

"Man, Machine, and (the Revocation of) Motion"
Dirk Snauwaert, director of the Kunstverein in Munich, lectures on the Dia Center's current exhibit of experimental flying machines by Belgian artist Panamarenko. • 3/22 at 6:30 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

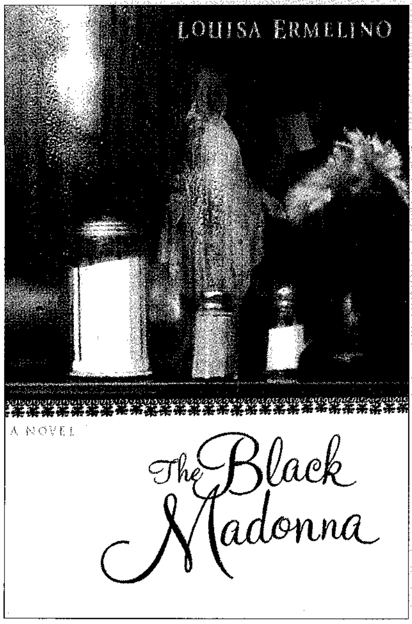
"Echoes From the Other Side"
Bone up on your Continental theory with a talk about "the concept of the Other in Freud and Lacan," a lecture by Jeanne Wolff Bernstein of the Psychoanalytic Institute of Northern California. • 3/23 at 7 P.M. La Maison Française at NYU, 16 Washington Mews (212-998-8750); free.

Broadway of the 1920s
Subtitled "The Wickedest Street in the World," this panel discussion hosted by the curators of the museum's "Guys and Dolls" exhibition examines the roles played by theater, the underworld, the tabloids, and reformers in shaping Broadway's image. • 3/24 at 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

In Print

Black-Magic Woman

"People love the gangsters, and Italian men are considered tough, great lovers," says Louisa Ermelino, whose second novel, **The Black Madonna**, concerns three men raised in the old neighborhood west of Mulberry Street. "I think they're not so strong. Most Italian men I know would never go against their mothers." She should know, having grown up with them and eventually married a Neapolitan, a friend of her brother's. Ermelino spent just a few years away from Prince Street—attending college, then traveling across Europe and Asia in the early seventies. "I had to go to Australia to get away from the neighborhood," she says. But Ermelino eventually grew homesick. "I can remember when I'd take a cab and we'd come down West Broadway and make that right onto Prince Street, and I'd just feel that tremendous sense of being home." Thankfully, SoHo's new artists made home a little less suffocating, and she got married and moved to the corner of Prince and Sullivan, across the street from her mother. When Ermelino—now a reporter at *InStyle*—began writing about the neighborhood, her nostalgic setting clashed with a new archetype of Italian women: strong, independent, and mysterious. The book's title comes from a black-faced icon of possibly pre-Christian origin (more than 400 exist in Europe, Ermelino says) that gives the mothers in the book gender-specific powers. "A pity that you weren't born a girl," one of them tells her son, lamenting that she can't teach him magic. Today, all the mammas have left the neighborhood where, at 25 Thompson Street, all of Ermelino's maternal relatives once lived above Joe Lima's candy store (now the Mitchell Algus art gallery). These days, even the painters have a hard time calling it home. "The infusion of artists and all that new blood was wonderful," says Ermelino. "But now you can't live there. There's almost nothing left. I hardly know where to get a sandwich." Ermelino reads on March 20 at Barnes & Noble Astor Place. B.K.



The Written Word

Amitav Ghosh
The Calcutta-born author reads from his new novel, *The Glass Palace*, and signs copies. • 3/20 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Louisa Ermelino
Ermelino reads from her colorful second novel, *The Black Madonna*, and signs copies. • 3/20 at 7:30 P.M. Barnes & Noble, 4 Astor Place (212-420-1322); free.

Louis Luna
The author of *Brave New Girl* reads from and signs copies of her new book. • 3/21 at 6 P.M. Borders, 5 World Trade Center (212-839- 8049); free.

John Searles and Justin Cronin
Searles reads from his critically acclaimed debut novel, *Boy Still Missing*, Cronin from his own debut, *Mary and O'Neil*. • 3/21 at 6:30 P.M. Housing Works Used Book Café, 126 Crosby St. (212-334-3324); free.

"Underground Invasion"
A rare event brings together unusual writers belonging to the "Underground Literary Alliance"—like Jack Saunders, Wild Bill Black Olive, and Sarah "the Urban Hermit"—for an extravaganza of readings, theater, and performance art. • 3/21 at 8 P.M. Amato Opera House, 319 Bowery (215-546-1384); $10.

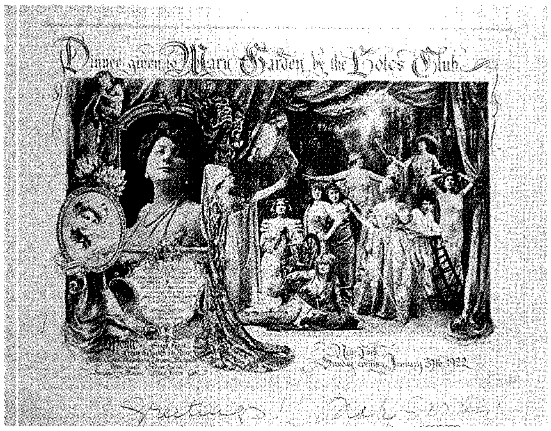
"*The New Yorker* Out Loud": Matthew Klam and Jessica Greenbaum
The magazine's new literary series debuts with O'Henry Award-winning Klam reading from his short-story collection, *Sam the Cat*, and Greenbaum reading from her poetry. • 3/21 at 8 P.M. BAMcafé, 30 Lafayette Ave., Fort Greene, Brooklyn (212-636-4100); $10.

"Life in Black and White: Reflections on Race in America"
For four consecutive Thursday evenings, distinguished authors on race—two white, two black—read from their recent work and answer audience questions. This week, Debra Dickerson reads from *An American Story*. • 3/22 at 6:30 P.M. The Brooklyn Public Library, Central Branch, Grand Army Plaza, Brooklyn (718-230-2100); free.

Opening

Good Enough to Eat

Reporting a copyright dispute between the posh East Side Lotos Club and the nearly homonymous downtown nightclub, the *Post*'s Neal Travis commented that "if Lotus and Lotos people ever went to the wrong place, the culture shock could be fatal." Founded in 1870, the private Lotos Club—long the site of highbrow exhibits, literary evenings, and lectures—was once squarely in New York's mainstream. Its "state dinners," honoring the likes of Samuel Clemens, Booth Tarkington, and Al Smith, were known for a grandeur fine-tuned to the smallest detail, like illustrator and member Thomas Sindelar's ornate menus hand-drawn for the guests of honor. Twenty pieces, mostly by Sindelar (including one for opera singer Mary Garden, pictured), are on view in **Art at the Table: Lotos Club State Dinner Menus, 1898–1922**, at the Museum of the City of New York. Sort of the Gilded Age equivalent of the Carnegie Deli's "George Shrimpton" salad. (See "Exhibits" for details.)


Dinner given to Mary Garden by the Lotos Club

Edmund White
The renowned author reads from his latest, *The Flaneur*, and signs copies. • 3/22 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Allegra Goodman
The National Book Award finalist reads from her second novel, *Paradise Park*, and signs copies. • 3/22 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Molly Haskell
The bestselling author discusses her books, *Love and Other Infectious Diseases: A Memoir* and *Holding My Own in No Man's Land*. • 3/23 at 7:30 P.M. Marymount Manhattan College, 221 E. 71st St. (212-774-0780); reserved seating $10, general admission free.

Elie Wiesel
In the last event of "Kallah," the Jewish Community Center Association's live simulcast, Nobel Prize–winner Elie Wiesel speaks to the Rabbi David Woznica, the director of the Y's Bronfman Center. • 3/25 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $25.

Frances Kiernan on Mary McCarthy
The author of *Seeing Mary Plain: A Life of Mary McCarthy* discusses her work as part of the Y's series, "Biographers & Brunch." • 3/26 at 8:15 A.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $26 includes brunch.

boice-Terrel Allen
Allen reads from his new novel, *The Daughters of a Mother*. • 3/26 at 7 P.M. A Different Light Bookstore, 151 W. 19th St. (212-989-4850); free.

Sebastian Junger
The owner of Half King reads at his own venue from "Lion in Winter," a firsthand report of a guerrilla military commander fighting the Taliban in eighties Pakistan, to celebrate its publication in *National Geographic Adventure*. • 3/26 at 7 P.M. The Half King, 505 W. 23rd St. (212-462-4300); free.

"Happy Birthday, Tennessee Williams!"
On the 90th anniversary of the playwright's birth, four big cities (the big three and, of course, New Orleans) celebrate with dramatic readings. Here, Broadway stars Cherry Jones and Laila Robins join hosts Mel Gussow and Kenneth Holditch, co-editors of *Tennessee Williams: Plays 1937–1980*, a brand-new two-volume Library of America release. • 3/26 at 7 P.M. Barnes & Noble, 1972 Broadway at 66th St. (212-595-6859); free.

Mary Oliver
The Pulitzer Prize– and National Book Award–winner gives a rare appearance, reading from her new book, *The Leaf and the Cloud*. • 3/26 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $12.

Special Events

Tours

"Italian Greenwich Village"
NY Food Show host Joe Mauriello leads a tour of his home neighborhood, which was once the other Little Italy. The tour is followed by a three-course lunch and wine at a local Italian restaurant. • 3/24 at 11 A.M. (212-696-6666 for required reservations and meeting place); $75 including meal, cappuccino stop, and recipe sheets.

The Literary Bronx
Lloyd Ultan, the Bronx borough historian, shows you the old haunts of Twain, Poe, and Herman Wouk, along with sites celebrated by E. L. Doctorow, Irving Howe, Isaac Bashevis Singer et al. • 3/25, 10 A.M. to 4 P.M. Meet at the 92nd Street Y, 1395 Lexington Ave. (212-415-5500, reservations required); $55 including transportation.

East Village Radical Walking Tour
The famous series of leftist tours with Bruce Kayton continues this spring with a look at the stories of Emma Goldman, Sidney Hillman, Clarendon Hall, the Women's Trade Union League, and much more. • 3/25 at 1 P.M. Meet at the large cube at Astor Place (718-492-0069); $10.

Benefits

Gala Benefit for Mark Morris Dance Group
Mikhail Baryshnikov, Gregory Bays Brown, and Isabella Rossellini host a benefit performance of *L'Allegro, il Penseroso et il Moderato*, a Mark Morris work, followed by dinner and dancing. • 3/22, 7:30 P.M. performance, 9:30 P.M. dinner and dancing. Brooklyn Academy of Music, Howard Gilman Opera House, 30 Lafayette Ave.; dinner at Mark Morris Dance Center, 3 Lafayette Ave., Fort Greene, Brooklyn (212-219-3660); $350–$1,000.

Fun Fest at the Brooklyn Brewery
The cavernous beer hall in Williamsburg becomes the setting of a dressed-down benefit gala for the Brooklyn Museum of Art. A buffet dinner, silent auction, and live music are accompanied by tons of house brew. • 3/24, 7–11 P.M. Brooklyn Brewery, 79 No. 11th St., Williamsburg, Brooklyn (718-789-2493); $75.

Exhibits

Nick Park's World
The museum airs three of the Oscar-winning animator's Wallace & Gromit films, along with British commercials and Park's short film *Creature Comforts*. • Through 5/13. Screens Tues. through Sun. at 1 P.M., Thurs. and Fri. at 6 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); free with $6 admission.

"Work in Uniform: Dressed for Detail"
Ever wear or look at a uniform and wonder *Who the hell designs these things?* FIT answers that and many other questions in its exhibition of clothing from classics to innovative new designs like JetBlue flight-attendant garb and the new Amtrak Acela uniform. • 3/21–4/17. The Museum at the Fashion Institute of Technology, Seventh Avenue at 27th St. (212-217-5800); free.

"Art at the Table"
The Lotos Club, one of the country's oldest literary clubs, once hosted not only exhibits, readings, and recitals, but elegant dinners honoring figures of art or politics. Even the menus reflected the club's refined taste—as evidenced by the museum's collection of them, dating from 1898 to 1922. • 3/24–7/29. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); free with $7 admission.

Events

International Asian Art Fair
The sixth annual fair includes a loan exhibition of Japanese Cloisonné Shippo (decorative enamel coverings for nails) as well as work from India to Indonesia on sale, culled by 59 exhibitors. • 3/23–3/28, 11 A.M. to 7 P.M., Sun. and last day to 6 P.M. Sunday and last day. The Seventh Regiment Armory, Park Ave. at 67th St. (212-877-0202); $15.

Small Press Book Fair
Marking Small Press Month 2001, the Small Press Center invites more than 200 indie publishers to sell their wares, holds a panel on First Amendment issues, and presents the annual Poor Richard's Award (to Pushcart's Bill Henderson this year) and the Author of the Year (to the late self-publisher Edith Wharton). • 3/24–3/25. General Society of Mechanics and Tradesmen,

Game Week

HOME AWAY

	Mon: 3/19	Tue: 3/20	Wed: 3/21	Thu: 3/22	Fri: 3/23	Sat: 3/24	Sun: 3/25
KNICKS		CLE MSG 7:30 P.M.			NJ MSG 7:30 P.M.		
NETS		VAN METRO 7:30 P.M.		BOS FSNY 7:30 P.M.	NY MSG 7:30 P.M.		MIN FSNY 3:30 P.M.
RANGERS	WAS MSG 7 P.M.		NJ ESPN 8 P.M.			DET ABC 1 P.M.	BOS MSG 7 P.M.
ISLANDERS		STL FSNY 8 P.M.			DAL METRO 8:30 P.M.		PHO FSNY 9 P.M.
DEVILS	CAL FSNY 9 P.M.		NYR ESPN 8 P.M.		VAN FSNY 7:30 P.M.		PIT MSG 1 P.M.
HITMEN							ORL TNN 4 P.M.

Photograph courtesy of the Museum of the City of New York.

20 W. 44th St. (212-764-7021 for fair info); free.

Triple Pier Art Expo
More than 1,200 dealers of art and collectibles are spread over three Hudson River piers, with twentieth-century wares at 88, Americana on 90, eighteenth- and nineteenth-century art and artifacts on 92. • 3/24 and 3/25 (call 212-255-0020 for pier schedules); $12 daily.

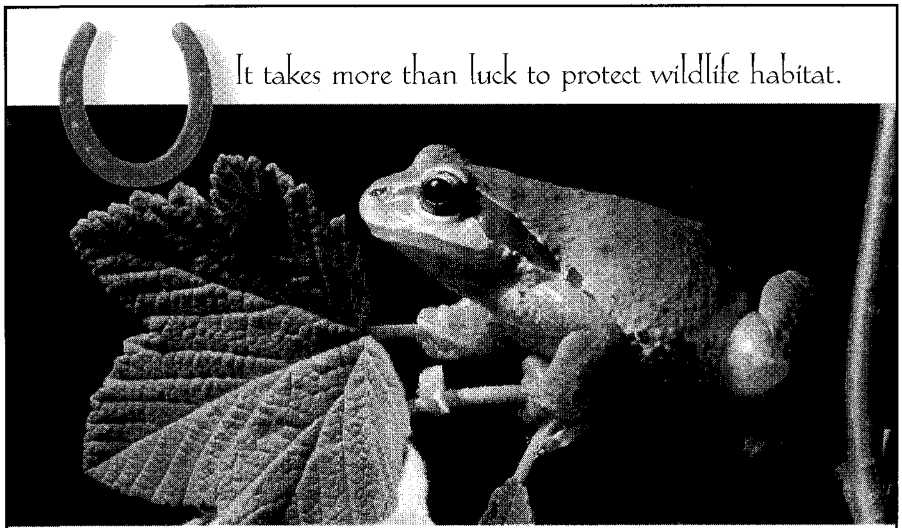
Sports

Powerbar Twenty-Mile Run and Relay
Individuals or teams of two to four trek through Central Park in this near-marathon hosted by the New York Road Runners Club. Starts at 101st St. and West Park Drive, and ends on 99th St. and East Drive. Numbers, relay bracelets, and T-shirts may be picked up at the NYRRC, 9 E. 89th Street, 3/22–3/23 from noon to 7 p.m., or on race day near the start from 7:30 to 8:30 A.M. • 3/24 at 9 A.M. (212-860-4455); individual nonmembers $17, limited race-day entries $22; teams $34–$88; more info at www.nyrrc.org.

A Stella Cast

This week, four cities participate in **Happy Birthday, Tennessee Williams!**, a series of dramatic readings honoring the late great's 90th birthday and the publication of the Library of America's two-volume *Tennessee Williams: Plays 1937–1980.* New Orleans has a reading and birthday bash in conjunction with the Tennessee Williams/New Orleans Literary Festival; L.A. turns its reading into a workshop for wannabe-actors; and Chicago previews a local Williams production. New York, naturally, pulls out the Broadway stars and the literati: Recent Blanche DuBois Laila Robins and *Night of the Iguana* star Cherry Jones read a few parts at a Barnes & Noble event hosted by the co-editors of the new collection, Mel Gussow and Kenneth Holditch. (See "The Written Word" for details.)

Photograph by Corbis.



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Solutions to last week's puzzles

P	■	S	■	S	■	A	■	A	■	S	■	B	■	S
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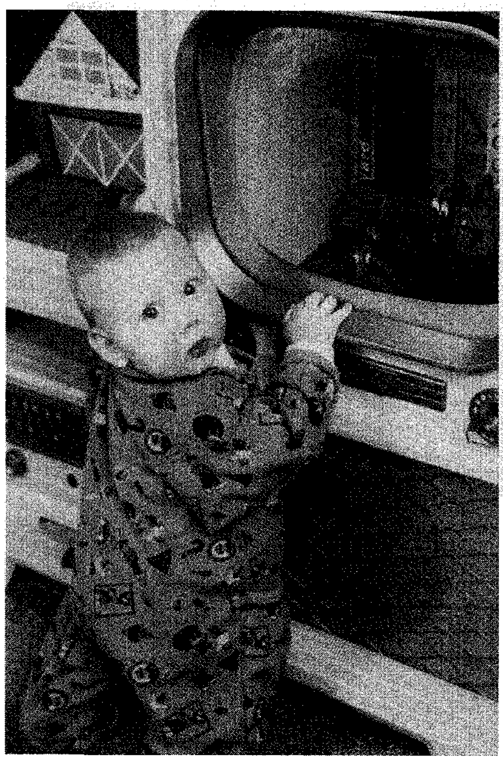
cue Kids

Edited by Susan Avery

Opening

Bend Me, Shape Me

Before Claymation was considered highly artistic, before *Chicken Run* was drooled over by critics, techies, and hip 'tweens, before *Between the Lions* emerged on PBS as the foremost literacy program for early readers, a seven-inch lump of blue-green clay and his red equine sidekick took to the TV screen to encourage kids to read. Back in 1956, when Gumby and Pokey made their debut on *Howdy Doody*, no one could predict that the spindly-armed, bell-bottomed creature with the asymmetrical head would become so famous that he would inspire Eddie Murphy's tough-talking characterization and become the spokescharacter for the Library of Congress. And now Gumby is making his way to the Brooklyn Children's Museum, in **Gumby's World: Adventures Into Books**, a new exhibit designed to entice parents and kids alike. Like Gumby (whose name derives from *gumbo*, a local term for the mucky dirt roads in Michigan that originator Art Clokey knew as a kid), young visitors will be able to walk into adventure books and become spelunkers, astronauts, authors, illustrators, or publishers. (Fun fact: The point on Gumby's head represents the Buddhist bump of wisdom.) On opening weekend, March 24 and March 25, kids can get into the thick of it with Gumby Goop, or they can play with a life-size Clifford the Big Red Dog. "We know there will be parents who say, *Oh, Gumby? Gotta go to this*," muses Carol Enseki, the museum's president. "But the kids might be bored, since they don't know him, so we'll have Clifford there, someone more contemporary." Now, *there's* a noodle dance. Whoops, wrong show. (See "Children's Events.") S.A.



Children's Events

Gumby's Back
Step into the magical world of children's books when "Gumby's World: Adventures Into Books" comes to the Brooklyn Children's Museum. Kids can enter a cave to learn about fossils and ancient symbols of communication. Or how about climbing aboard a spaceship and mapping out a voyage? At the Creation Station, learn how books are made and author one of your own. • 3/24–6/29; 145 Brooklyn Ave. (718-735-4400); $4.

Journey to Africa
Through story, song, dance, and audience participation, the Ishangi African Dancers communicate the ideals of peace and brotherhood. The troupe, which received the United Nations World Peace Medal for Arts and Culture, wears colorful, traditional African costumes and uses handmade instruments. • 3/24 at 2 P.M.; Kingsborough Community College, Leon M. Goldstein Performing Arts Center, 2001 Oriental Blvd., Brooklyn (718-368-5596); free parking; $8.

Bag it
In *Lilly's Purple Plastic Purse,* the young girl loves school and her new teacher, but she can't wait to show off her new handbag. After annoying everyone in sight, Lilly learns a lot about friendship, family, and forgiveness. • 3/24 at 11 A.M. and 2 P.M.; Lehman College, Speech & Theatre Building, Lovinger Theatre, 250 Bedford Park Blvd. West, the Bronx (718-960-8833); free parking; $10.

A Faustian Experience
The Amato Opera's series, "Opera-in-Brief for the Family," is nearly over for the season. But you can still catch *Faust* on 3/24, or *Don Giovanni* on 4/21. • 11:30 A.M.; 319 Bowery, at 2nd St. (212-228-8200); $15.

Meet the Virtuoso
The 92nd St. Y features first-class artists discussing and performing their work for kids and families. On 3/23, violinist Maria Radicheva shows off her skillful musicianship that's drawn worldwide critical acclaim. The virtuoso performed her first recital at the age of 15 in Paris and continued her studies at Juilliard. Radicheva went on to a multiple-award-winning career. • 2 P.M.; 92nd St. and Lexington Ave. (212-996-1100); Free.

Dance with Me
Kids Dance, a group whose members are 11 years old through teenage and are all students of Eliot Feld's Ballet Tech School, will entertain the masses this spring with a selection of upbeat, fun numbers. The program includes: *Apple Pie,* toe-tapping bluegrass; *Meshugana Dance,* a Klezmer number; *Joggers,* a piece that shows how clever one can be with a basic movement; and *In Full Swing.* • 3/24, 3/31, 4/14, 21 at 2 P.M.; Joyce Theater, 175 8th Ave., at 19th St. (212-242-0800); $25, $15.

City Rhythms
A multimedia exhibit of works inspired by the energy, motion, and architecture of a city environment includes pieces from 24 artists from around the U.S. Video, sculpture, painting, photography, and ceramics are all part of the exhibition. • Through 4/14; Pelham Art Center, 155 Fifth Ave., Pelham (914-738-2525); free.

Good Egg
If plain food-color-dyed eggs and a box of marshmallow Peeps don't quite engender the same level of anticipation as they did some years back, then try Ukrainian Easter Egg Day. The Horticultural Society of New York invites families to master *pyansky*, the craft of decorative egg-painting. Included is a slide presentation of the origins of this custom, which is still practiced today using batik-like methods with beeswax, a candle-heated stylus, and special dyes. Preregistration advised. • 3/26 from 11 A.M. to 3 P.M.; 128 W. 58th St., bet. Sixth and Seventh Aves. (212-757-0915, ext. 200); $48.

Cherrywatching
If you're one of those who refuse to believe spring is here unless you see a cherry tree in all its pink blossom, then log on to the Brooklyn Botanic Garden's Website to keep track. Regular updates will inform visitors when it's time to come out and play. • www.bbg.org/cherrywatch2001 (718-623-7241); free.

I Like Dreaming
Appelemando's Dreams come to life with this musical based on Patricia Polacco's popular book about a boy whose colorful daydreams transform his drab town and its nay-saying townspeople into a breathtaking place filled with warm-hearted folk. • 3/25 at 1 P.M. and 4 P.M.; Borough of Manhattan Community College, Tribeca Performing Arts Center, 199 Chambers St. (212-346-8510); $15, $10 for kids 10 and younger.

The Greatest Three Rings on Earth
All hail spring, which brings the newest edition of the Ringling Bros. and Barnum & Bailey circus. This year, the show includes the comedic team of Bo & Bello. Bo, said to be the world's smartest Asian elephant, teams up with Bello, a zany daredevil clown. Also of note: Angels of Fire, an elite troupe of striking aerial ballet dancers, and Survivor Clown Island. Single moms should check out ringmaster Johnathan Lee Iverson, a New York City bachelor hottie. • 3/14–3/18 at Continental Airlines Arena in New Jersey (201-507-8900); 3/20–3/26 at Nassau Coliseum on Long Island (631-888-9000); 3/30–4/15 at Madison Square Garden (212-307-7171); $10–$45.

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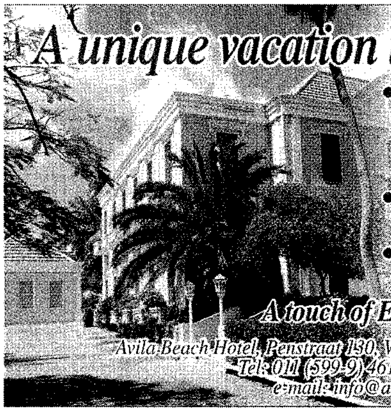

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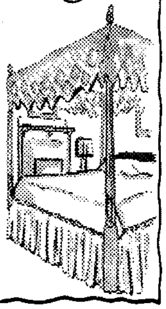

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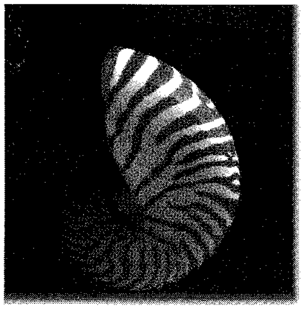

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If you are buying, and at any time you bring in an outside contractor, you will usually require the approval of the board or managing agent. If you are taking out a wall, or putting up a wall, you will be required to show the plans for your changes to the board. In addition, any contractor must have a permit from the city for the work they are going to do.

LaLa Wang is CEO of New York City based MLX.com, a residential real estate community and technology company connecting consumers and professionals. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

Broker of The Week

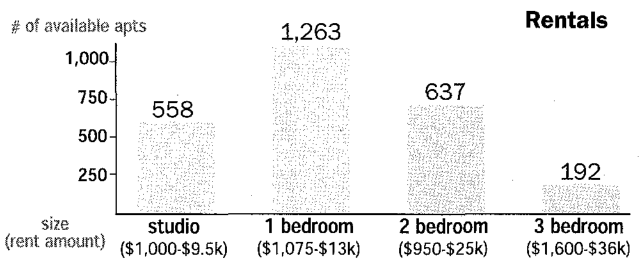
Bette Bregman, Bette Bregman Real Estate, L. L. C.

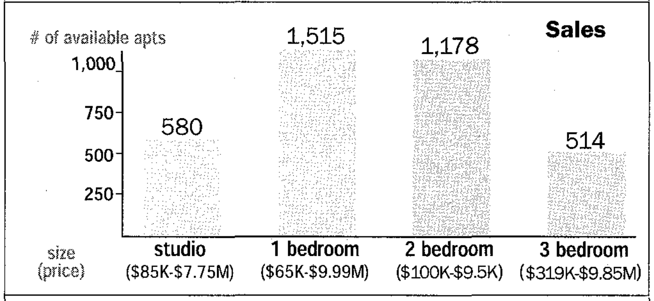
Bette Bregman, founder of her own real estate firm, Bette Bregman Real Estate, L. L. C., has been selling luxury homes in Manhattan for over a decade. A former figure skater and honors graduate from the first class of women at Rutgers College, Bette came to New York and found the values of her small town upbringing to be an asset in her desire to make a difference. Her entrepreneurial skills and outgoing personality led her to start a party promotion business of networking and social introductions, which she sold to a competitor. She entered the new arena of real estate with a newly developed passion. With hard work and determination, Bette was able to sell an average of an apartment per week in a market at its lowest ebb, and to sell consistently through high and low markets.

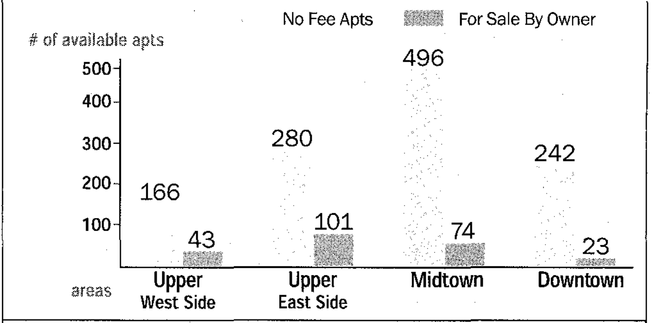
Bette has the ability to determine a buyer's needs and find the right property for them. Her sales have been frequently mentioned in the "Recent Sales" of the Real Estate Section of the New York Times. Besides selling co-ops and condos, she has become an owner and investor of real estate in her own right, and developed a large network of referrals from buyers and sellers with whom she has worked. Bette is particularly proud of being a specialist in the luxury Saratoga Condominium where she resides. She spent several years volunteering her time on the Board of Directors and has sold or rented over 50% of the building. Bette's newest venture is a Bed and Breakfast opening this summer in East Hampton.

Contact Bette Bregman Real Estate, L. L. C. at 212-734-9652.

MLX Market Watch







Top 5 Brokerages by Current Aggregate Sales Exclusives

Company Names	Sales Exclusives
1. Douglas Elliman	$853,778,500
2. Corcoran	$812,563,000
3. Halstead Property Co.	$116,425,646
4. Bellmarc Realty	$96,369,000
5. I.T. Properties	$70,200,000

*as based upon listings provided to MLX database

Date: As of March 19, 2001. *Source:* MLX.com

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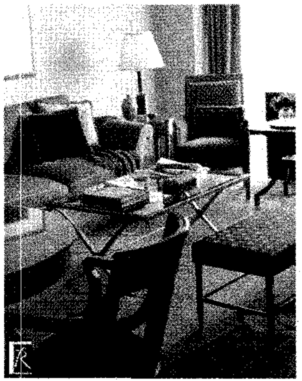

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* ID #5107*

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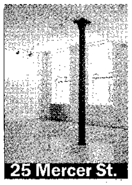
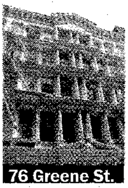


25 Mercer St.

Duplex Loft
Super lux 25 ft ceils, jaczi, shwr, stainlss steel appls, slate kit flrs, granite kit counter W/D $8,500 **Witkoff Group**
Amy Witkoff
212-672-4755

ID#5045



76 Greene St.

Hug Loft
2 BR, 2 Bath super lux, marble bths, jaczi, slate kit flrs,stainless steel appls, granite kit counter,W/D. Private elev. Incred loc, 4,000 sq. ft., 15 ft ceils, great lite, convenient t/ transit......$15K
Amy Witkoff 212-672-4755

ID# 5047

32 Greene St. Super Lux
High-end rental Loft 2 BR, 2 Baths 15 ft ceils, marble bths, jaczi, stainless steel appls, slate kit flrs, granite kit counter and W/D.............$9,000
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* ID 5110*

HIP PH W/PRIVATE ROOF DECK
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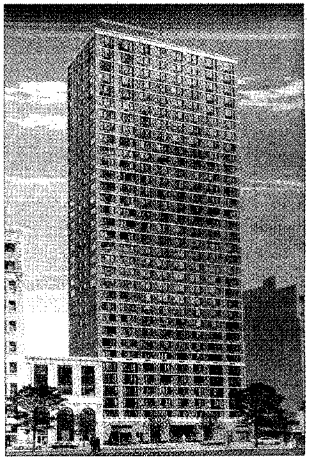

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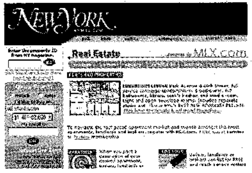
45674 *go!*

3. Online ad will come up with full available details and contact's profile



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Sonya Dunham **891-7030**

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Suzanne Turkewitz **891-7010**

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East 60s **4 Rooms**

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Marie Bianco **891-7083**

Property ID#5075
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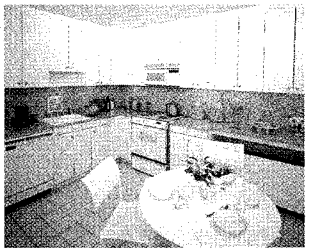

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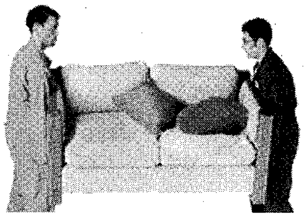

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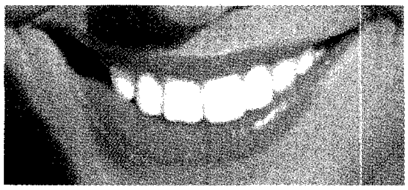

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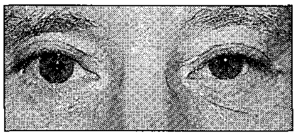

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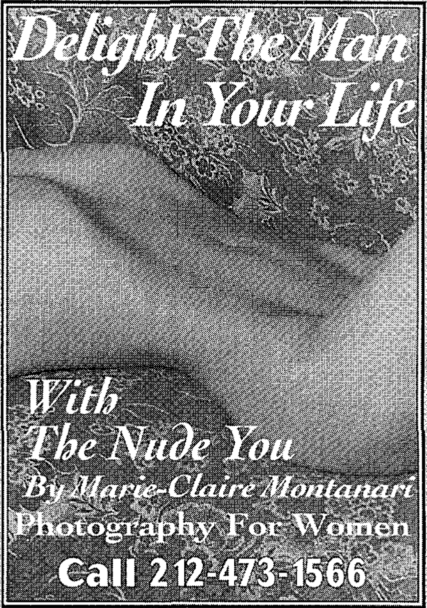

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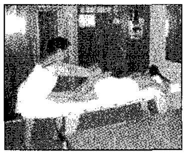

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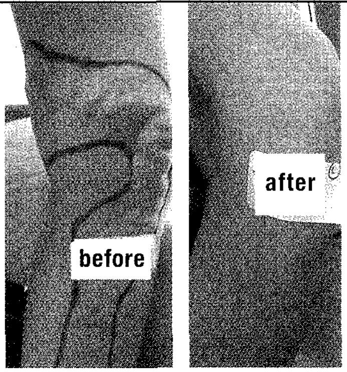

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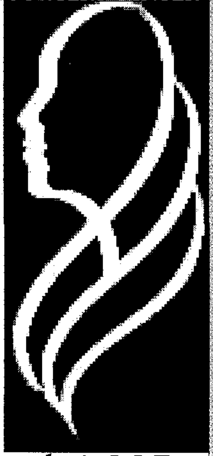

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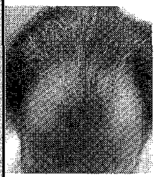
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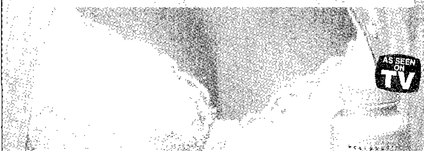

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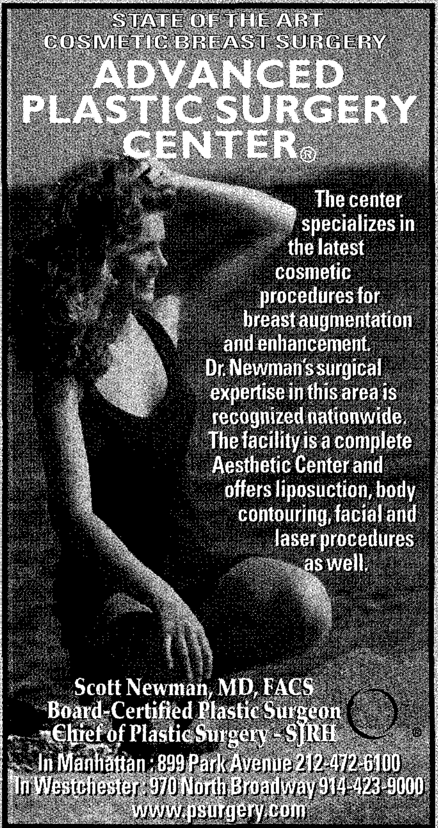

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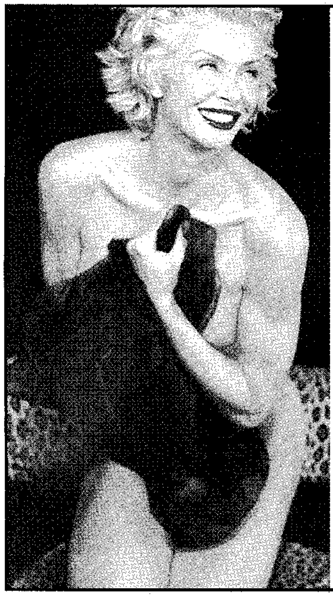

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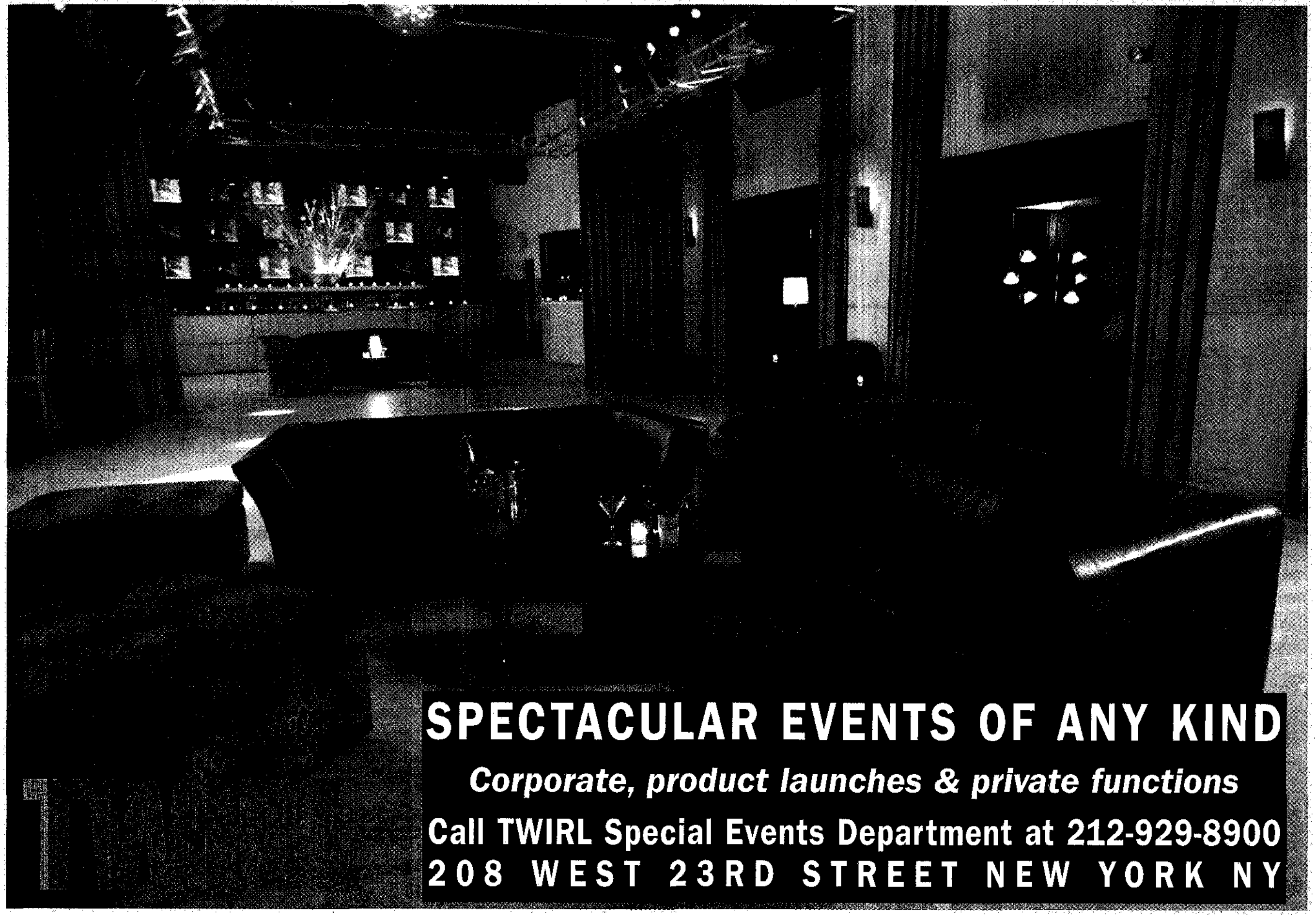

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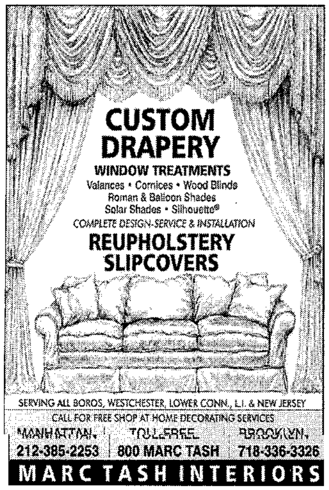

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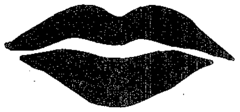
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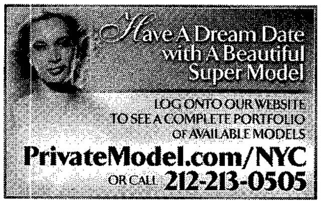

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Tall Jewish Lawyer—46, seeks a woman with a bright mind and a strong body to take charge of romance. I'll still bring the flowers. 7298 ✉☎

Company President—Very handsome, athletic build, excellent health, intelligent, single white male, 45, looks 35 (really), with developed sense of humor, seeks very attractive, single white female, 27-35 (no children, please), slim, fit, who wants to explore everything life has to offer. Recent photo/note/phone. You won't be disappointed. 7269 ✉☎

Wow!!!—Spontaneous acts of thoughtfulness, courtesy and gallantry are elements of my personality. Romantic, kind, caring, upbeat, sensitive white male, late 50s, described as handsome, tall, creative, humorous and classy. Seeks a warm, caring, intelligent, happy, slim lady with flair and a great figure, for sharing life's wonderful journey. This Long Island resident is financially secure, loves the North Shore, waterfront dining, travel, the seashore, dancing, holding hands, fireplace hugs, cooking, gardening, animals and much more. (516)/(631) a big plus, but will travel elsewhere. Let's talk, meet and fall in love. Please send me a note, photo and phone number for reply. Thank you. 7272 ✉☎

6', Strikingly Beautiful Ex-Model—Now attorney - 45, elegant, stylish and sensual. Slim, with great body and fabulous legs, dazzling smile, confident, witty and warm. I am a financially independent upper East Sider and a world traveler, who loves the arts, Central Park, politics, foreign films, friends, restaurants, books and good times. I'm interested in a handsome, charming and sophisticated, kind, very ethical, highly financially successful gentleman, 45-60, who also enjoys first-class travel, fun and laughter, and has the time and means to indulge. Note/photo. 7286 ✉☎

Model Looks Without The Attitude—European lady, 33, 5'11", thin, creative professional, well-traveled, thinking yet spontaneous, successful, down-to-earth but quirky, with Imax-sized dreams. Caring, but has not saved a whale yet. Loves cooking, dining out, movies, music, art, sports. Looking for an intelligent, tall male partner, 38-45, moderately sporty, somewhat well-traveled, gracious, reasonably successful, refreshing sense of humor. If you feel equally comfortable in a Hugo Boss suit as in a pair of old jeans, please contact me. proofofspirit@yahoo.com 7317 ✉☎

New Beginnings—Businessman, Jewish, divorced, nice-looking, well-dressed, happy, healthy, 68 years young - loves his family, great restaurants, theater, jazz, vacations, life, etc. Financially very secure. Seeks good-looking other half who enjoys life. Photo/note/phone. 7273✉

Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 7306 ✉☎

Dimpled Lady—Seeks polished, honest, single white male, 65 plus. Photo. 7215✉☎

Latin Lady—Computer professional, lifelong fitness devotee with wide variety of interests. 5'5", 115 very fit lbs, 45, always mistaken for 38, seeks younger man, 5'9" and over, 38-42, professional with eclectic interests, who shares enthusiasm for fitness. Recent photo/note/phone an absolute must. 7224 ✉☎

Great-Looking And Very Successful—Entrepreneur looking for a partner to share life's journey with. I'm looking for a life partner who shares many of the same values and dreams, is warm and caring, has a passion for healthy living and physical fitness, and strives for lifelong growth. Hopefully, we'll share some similar interests and introduce each other to new ones. I cherish time spent with family/friends, enjoy world travel, working out, tennis, and I enjoy water sports. I'm a single white male, 40, tall, never-married, blue eyes and very handsome. I'm drawn to women who are intelligent, beautiful inside and out, exceptionally well-built and accomplished. I'm searching for someone who is willing, along with me, to balance the fine line between the business world and creating a stable yet adventuresome and romantic future. Photo is a definite must, will reciprocate. Complete confidentiality. 7277 ✉

Attractive Woman Professional—53, educated and nice, seeks a successful mensch, 50-65. 7232 ✉☎

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Romantic Chocolate Lover—Pretty, petite professional seeks athletic, educated, mature, nonsmoking, financially secure man with a sense of humor. I'm 5'2", green eyes, a theater-loving, mid-50s romantic who loves dancing, traveling, tennis, cooking, movies, flowers, poetry and dining out. Note/photo. 7300 ✉☎

Distinguished Dentist—Single white male, 44. I'm the happiest person I know. I'm easygoing, affectionate and intelligent, a nonsmoker who loves scuba diving, biking, Chinese food, the theater, movies and life in general. Seek a health-conscious, natural beauty with taste, style, class, integrity and a great sense of humor. Photo a must. Phone and note, please. 7230✉☎

Loves Theater, Loves To Dance—Sweet, petite, single Jewish woman, 37, seeks a partner who can cha cha. If you've got rhythm, let's dance the night away. Note/photo/phone. 7321 ✉

Sweet, Smart, Sexy—This warm, caring, pretty lady would like to meet a 66-76-year-old gentleman, attractive, kind, sensitive and financially secure, to enjoy a quality life together. 7274 ✉☎

Classy Black Lady—Pretty, 44, professional, enjoys traveling, theater, jazz, the Bossa Nova and baseball. Seeks intellectual man with similar interests, whose politics lean towards liberal. NY or north Jersey. 7309 ✉☎

Attractive, Humorous, Kind Male—38, health-care professional, 5'9", fit, blue eyes, brown hair, unpretentious, never married, seeks warm, down-to-earth single female, 25-40, with interest in art, film, travel. Photo/letter. NY/NJ. 7247✉☎

Socialite—Seeks comparable (Waspy-type gentleman, 60-70), who appreciates a lady who is elegant and proper yet sexy and passionate. Photo a must! Note. 7305 ✉

Multifaceted Female—Long-legged, beautiful blond who's fit, 5'4", 47 and divorced, seeks a handsome, intelligent, emotionally and financially secure, professional, white, nonsmoking male, 45-60. Good sense of humor, warm yet intense nature a plus. Note/photo/phone. 7236✉☎

Strikingly Sensual, Warm—And affectionate, white single brunette, 5'7", 38, 138 athletic lbs, very attractive, feminine, open-minded, seeking tall, athletic white male, 40s-early 50s, for relationship with lots of romance, laughs, great sex... European man a plus. Nonsmoker. 7295 ✉☎

Very Bright, Classy—Highly educated professional woman (39 years), available now! Of foreign climes, with Mediterranean type, very young looks, feminine, petite, exoticish, slim, loves life. Would like it all with one special man. Please be over 5'9", not fat, reasonably *attractive and extremely successful. You* will not be disappointed. 7270 ✉☎

Beautiful Attorney—37, seeks professional, 38-48, with traditional Jewish values, who is a mensch. Photo. 7301✉☎

Handsome, Blue-Eyed Professional—6'4", athletic, successful. Enjoys conversations, cooking, shopping, museums, movies, dancing. Seeks a family-oriented, down-to-earth woman, 25-36. 7288 ✉☎

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 7228✉☎

Beautiful, Sexy—Divorced Jewish female, 5'7", seeks tall, handsome, financially secure man, 48-57, with great sense of humor. Photo/note/phone. 7292 ✉☎

Brunette Beauty—Articulate, passionate, supportive, sophisticated, fun-loving, trim, 48. Upbeat, financially secure professional. Keen traveler. Likes Italy: pace of life, food, culture, beauty. Theatergoer: Broadway (On/Off), London. Entertains well, reaches out to people. Enjoys opening bottle of good red wine, whipping up pasta dinner, relaxing. Plays some golf. Values alone time; likes companionship. Seeks professional man with ambition, a certain sophistication, generous spirit, time for real relationship (45-59, 5'9" plus). Insgirl101@aol.com 7315 ✉☎

35, Never-Married Male—Graduate-educated, smart, kind and witty, seeks committed relationship with never-married, fit woman, 26-33, who is interesting, affectionate and upbeat. I'm 5'11", financially secure and good-looking. Christian background. If you're interested in meeting, I look forward to speaking with you. 7293✉

Vibrant, Slender, Blue-Eyed—European woman, 50, mother of 12-year-old twin boys, seeks a good man with big heart, to share life's simple pleasures. 7318 ✉

Smart, Sweet, Pretty Lady—*With many* interests, seeks decent, loving Jewish man, 64 plus, to share life and love. 7284 ✉☎

Petite, Sweet And Honest Female—Administrative assistant, 5'2", brown hair, brown eyes, seeks male, 51-60. 7313 ✉☎

Wanted:—An interesting, very attractive, professional, divorced or widowed white male, 52-68, for friendship, romance and fun. My profile: education (BA, MBA), music (cello, piano, voice), art (eclectic), profession (technology/business), family (NY and CA), travel (wherever). 7242 ✉☎

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Pretty Irish Eyes—And the lilt of Irish laughter makes this very pretty, in-shape blond, young-looking 53, a perfect catch for a fine, caring Christian gentleman, 55 plus. 7275 ✉☎

Happy Skeptic?—True, but could admit need for lighthearted, literate woman, 40s, trim, nonsmoker, tallish, vocally interesting, to match with me: fit, 6'2", slim, don't-look-it 53, writer, no kids, with distinctive sensibility, for life of meaning, in or beyond NYC. 7234 ✉☎

Slim, Very Pretty—Professional lady, 52, pleasant, elegant style, lives full-textured life, enjoys theater, art, movies and sports. Seeks male counterpart. 7262 ✉☎

Me: Pretty, Fit, Trim—Successful, youthful 37 - likes to hike, bike, ski, dine, wine, travel. In search of...you: handsome, fit, successful guy, 34-40, who is sincere about finding "the one". Photo. 7276 ✉☎

Slim, Savvy, Sophisticated—Tall (5'9"), thin, pretty, sparkling personality, 43. Entertainment career. Soulful, intelligent and funny. Love country and beach hikes, the water, the arts, gardening, entertaining and dining out. Have a balanced and spiritual approach to life. Looking to stop dating and find one true, passionate connection. Please be intelligent, successful, fit - with a little heat, please. 7255 ✉☎

Welcome Spring—Bright, pretty, cultured, caring, youthful, (212) Jewish widow seeks sincere, secure swain, 65-plus, for fun-filled future. 7256 ✉☎

Tall, Shapely, Vivacious—Pretty Jewish female, fit, 40, professional, warm, intelligent, loves nature/NYC. Seeks Caucasian professional male who is intelligent, commitment-minded, 38-49. 7299 ✉☎

Very Successful, Blond, Petite—30s female in design field, looking for Jewish, 39-50, old-fashioned gentleman who is successful and family-minded, meticulous both in his home and lifestyle, who is ready for marriage and really wants to share everything he has with the woman he loves. Recent full-length photo a must. 7285 ✉☎

Very Pretty, Classy Lady—60, looks 40, nice figure, kind, fun, good cook. Seeks gentleman, 60 plus. Photo. 7320 ✉

Single Jewish Male—Genuine, fun, down-to-earth, 40, Summit, NJ - seeks similar qualities in female, 30s, to share dining, dancing, movies, the beach, sports and more... Note/photo. 7282 ✉

Vibrant Westchester Widow—Pretty, elegant blond, fit, shapely, loving, cultured, articulate, adventurous, 60s. Seeks romantic, upscale, fit, involved, youthful 65-plus man to share in life/interests, golf, outdoors, the arts. Humor a must. Family-oriented. Prefer (914), (203). Note/photo. 7250 ✉☎

Divorced Male—Attractive, successful attorney, 51, seeks warmth, romance and companionship with female, 35-45. Enjoys laughter, travel, and life's simple pleasures. Photo, please. 7281 ✉☎

Ready To Take A Chance—Vivacious, attractive professional woman, 5'7", 54, bright smile, looking to meet smart, energetic, funny, educated man, 50-59, for sharing and caring. 7267 ✉☎

Handsome Fort Lauderdale Man—40s, seeking generous, financially successful woman for wining and dining. 7278 ✉☎

Exceptional Female Artist—Attractive, slim, successful, evolved. Seeks successful, attractive, healthy man, 50-65. Photo a must. 7302 ✉

I Am An Exotic, Feminine, Petite—Slim, fit lady in her late 30s. I can be sexy and am an extremely bright, cultured and high-degreed professional. I have dark hair and brown eyes. I love life and have an optimistic aura. I would like to meet a seriously successful gent for good company. Please take a chance. 7290 ✉☎

Tall, Attractive Professional Brunette—Warm, witty and sophisticated, Catholic, seeks active, successful Renaissance man, 53-63, who loves life and laughter, sees the glass as half full, and maybe especially loves tennis, golf, the ocean, theater, music and travel. Photo. 7264 ✉☎

Ravishing Writer—Pretty, slim, cultured lady, both serious and fun - loves Mozart, travel and the arts. Seeks adorable, professional man, 48-63. Note/photo. 7294 ✉

Free To Play—If you are free to play tennis, sail, ski, bike and travel with a mid-50s, 5'4", attractive widow, and enjoy the arts and music, please write/call. 7260 ✉☎

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Fun In The City—With eclectic lady. I enjoy Le Cirque and the circus, genes and jeans, theater and NBA, psyches and Nikes. Also: educated, slim, upbeat, caring, pretty, independent, fit. If you're a 60ish, intelligent, financially secure man, let's make a dynamic duo. 7231 ✉☎

Italian-Born NY Peach Of A Woman—Playful, fun, analytic professional seeks secure, successful soul mate with heart, 45-65. Photo and note. 7314 ✉☎

Professional, Well-Traveled Lady—Seeks tall, cultured gentleman, 60-70, to share music, travel and companionship. Photo/note. 7287 ✉☎

Lovely Lady—50s, sweet, petite, cute, good person, seeks easygoing, kind-hearted gent, 50-70, for fun, laughter and romance. Note/photo. 7213 ✉☎

Beautiful, Sweet And Sexy—Teacher, 31, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 32-39, who is successful, ambitious, kind, and looking for a best friend and a forever romance. Note/photo/phone. 7261 ✉☎

Pardon Rich? Pardon Me!—For repeated, reckless riverdancing...while on a cell phone, in a crowded subway. Kind, caring, slim, attractive, divorced professional male, 53, seeks caring lady. Photo, please. Will reciprocate. 7311 ✉

Mile-Long Legs—On this shapely, toned, mid-40s beauty. Well-educated, divorced, white professional female, Nassau County, brown/brown, size 4. Seeks stable, single/divorced/widowed, white professional male, 40 plus, 5'9" plus, who's been there, done that, and is now ready to enjoy a relationship if the chemistry is right. Note/photo, please. 7227 ✉☎

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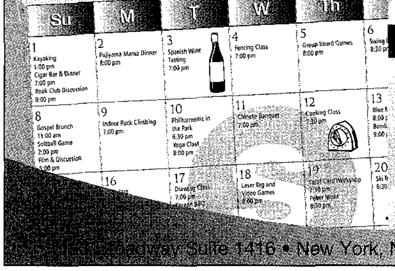

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8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion 5:00 pm
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
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13
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17 Drawing Class 7:00 pm
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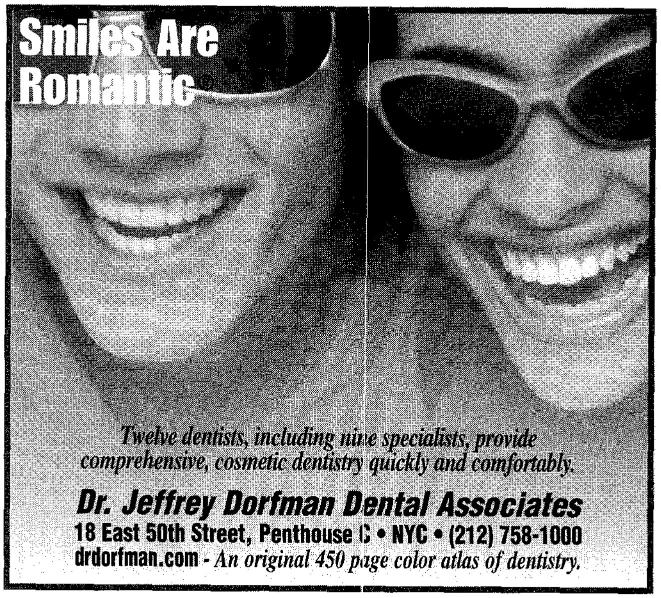

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Handsome Attorney—Witty, movie lover, piano player, martial arts, Jewish, 36. Seeks very voluptuous, intelligent lady as friend, lover and soul mate. LI, Queens or Brooklyn only. 7297 ✉

Share La Dolce Vita—Sexy, sophisticated, strawberry blond, Italian-American female, 35, 5'5", fit, runner, seeks confident, dark-haired male, preferably Italian-American, to share fusilli and fun times. Photo and phone. 7291 ✉☎

Attractive, Elegant—Compassionate, European-born professional woman, red hair, blue eyes, athletic, seeks relationship with independent, bright, life-enjoying, generous, financially secure man, 48-59, with character, depth and humor, for loving and beautiful relationship. 7263✉☎

Top-Quality—Blue-eyed Scandinavian blond. Great figure, natural good looks, slim and stylish. A stunner in jeans. Divorced. Lifelong learner - can talk investments to gardening to science to the highways and byways of life. Small-town roots, gravitates to cities. Financially secure professional. Loves laughter, good anecdotes, movies, nonfiction, walking/hiking. Easygoing, cultivated, caring, "people" person. Fabulous traveler, a whiz at reading maps. Values the Golden Rule. Seeks smart, self-confident, warm, verbal, sophisticated, active man, 45-66, trim - average build. sue@activewoman.com 7319 ✉☎

Retired Physician—64, widower, grown children, seeks slim, shapely, financially secure lady, 40-60. Must be nonsmoker, physically fit, cultured and interested in classical music. Note/recent photo/ phone. 7243 ✉☎

Brains, Beauty, Seduction—For the sophisticated, 60-75-year-old professional man who believes the best is yet to come and can help make it happen. 7310 ✉☎

Knot Going To Let You Go—Once I've found you. Handsome, sophisticated, professional 49-year-old gentleman who is honest, compassionate and caring, seeks attractive, passionate, loving younger lady for romance, friendship and more. 7304 ✉☎

Handsome, Wealthy Professional—Jewish guy in NYC and NJ, seeks bright woman, 37-47, wanting marriage and children soon. MD, JD and PhD types a plus. Plain, beautiful, rich or not - doesn't matter. yyyj@aol.com. 7308✉☎

LA/Central Park South Model—Attorney/investor - stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 7217 ✉☎

Vivacious And Sparkling, Classy Lady—Bright, attractive, 5'9", 53, sincere, with good sense of humor, accomplished and well-traveled, seeks a nice guy and best friend, 50-60, tall, divorced/widowed, attractive, bright, warm, accomplished professional, with energy, good values and down-to-earth. Photo/note. 7249✉☎

Sophisticated, Slim, Serene Woman—50, French-speaking, nontraditional values, passionate about music, art, great food and wine, Paris and the Loire Valley. Wants to share the adventures of life and joys of love with a highly educated, warm, substantial man of Christian background. Your thoughtful, revealing note appreciated. Please, no young children or tenacious former mates. Merci. 7244 ✉☎

Nice Guys Finish First—Attractive, fun career woman with a kind heart and traditional values, 32. Enjoys the Yankees and NYC Ballet. Seeks man with similar qualities, who also enjoys sports and culture. 7248 ✉☎

Slender, Upbeat, Pretty—Sweet, professional Jewish woman, 5'5", size 4, 40s, looks 30s, fit, varied interests including the arts. Seeking intelligent, funny, socially spirited man, emotionally mature, who's really serious about finding the right woman. 7307 ✉☎

Sophisticated Asian Gem—MD with a sweet heart; creative cook; artistic; Paris-born; loves life. Seeks worldly, high-energy, successful, cerebral, athletic, kind man, 36-48, for life, kids. 7280✉☎

Attractive Asian Woman—41, professional and personable, seeks funny, kindhearted, nonsmoking man, 35-50, to share tennis, baseball, books, museums, concerts, walks in the city. If you want to laugh and hold hands during the "W" years - please write. 7296 ✉

Artistic, Affluent Man—Witty, centered, boyish good looks, 61, 5'9", divorced; loves the arts, travel, animals. Looking for great-looking, feminine, playful, happy soul mate, 45-55. Photo and note. 7268 ✉☎

Real Intimacy—40-year-old male, Jewish, dynamic, warm, highly intelligent, with great sense of humor, MD, writer, artistic, very good-looking and in great shape. Strong, charismatic personality yet caring and kind. Loves art, music, travel, tennis, nature, growth, ideas. Seeks real intimacy and unconditional love with a special woman who is very pretty and attractive, warm, evolved, intelligent, communicative, stylish and fun. 7312 ✉☎

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 7271 ✉☎

Handsome Judge, Jewish—Athletic, artistic and cultured, seeks pretty, slim professional, 38-48, with similar qualities and interests, for serious relationship. 7226✉☎

Handsome Renaissance Man—5'11", extremely successful - enjoys theater, dining out, art, tennis, boating, travel - romantic and spiritual. Has personal trainer, comfortable in shorts to tuxedo. Seeks a very special, fit, attractive woman, 35-48, to share all of the above and much more. Photo a must. 7283✉☎

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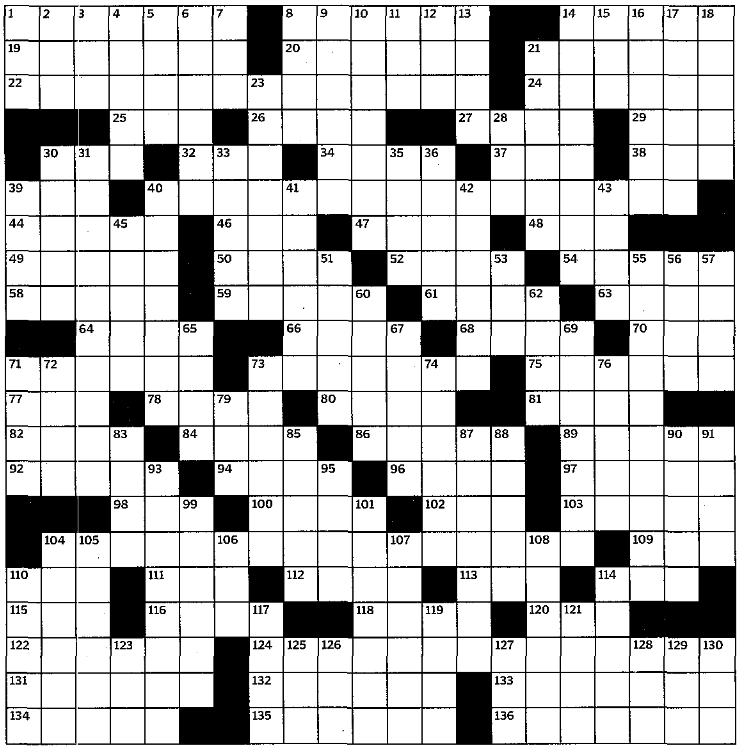
'Oscar-Film Garb'

'Cue' Crossword by Maura B. Jacobson



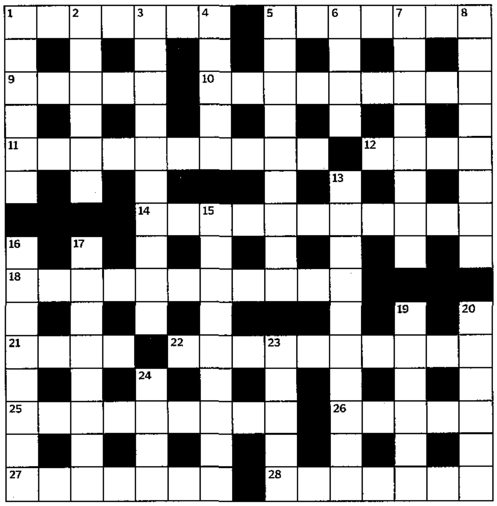
ACROSS

1 Mini-neuroses
8 Apply variegated spots
14 Heathen
19 Not frozen over
20 Commotion
21 Japanese mat
22 He wore silk pajamas
24 "We —— amused": Queen Victoria
25 Shandy ingredient
26 Chamber employee
27 Bristle, in botany
29 German article
30 Outlawed insecticide
32 Mai ——, rum drink
34 Prepares to fire
37 Vroom the motor
38 Popular cable channel
39 Passed round in a tournament
40 He wore a burnoose
44 Prince Valiant's wife
46 Lady Windermere's possession
47 Chez Scarlett
48 ——-Cat (winter vehicle)
49 Tote
50 Public-service co., as Con Ed
52 Trial run
54 Live coal
58 "Silver buckles —— knee"
59 Kids' building blocks
61 Asterisk
63 Scottish hillside
64 G.I.s' hospitality ctrs.
66 Two of these make a Hawaiian dress
68 Olympics skater Heiden
70 Film "Contessa"
71 He wore a toga
73 He wore a mackintosh
75 He wore tatters
77 *Stool pigeon*
78 Tribal no-no
80 Took to court
81 Soliloquy start
82 On a cruise
84 Afternoon "opera"
86 Chaplain, to servicemen
89 Show to a seat
92 Thurmond of the Senate
94 Door handle
96 Monetary unit of Iran
97 Itsy-bitsy
98 Bug egg
100 Couples
102 Gridders' org.
103 Growing outward
104 He wore a tuxedo
109 Track traffic: abbr.
110 *Python's kin*
111 Ump's colleague
112 Dover fish
113 All —— day's work
114 Pig's digs
115 Escort's offering
116 Opposed
118 Greek Cupid
120 Sgt., e.g.
122 Stanford or Hayward
124 He wore a Stetson
131 Puts up
132 Comparison shopper
133 Abrogates a law
134 Loves excessively
135 Intense, as pain
136 Lasting forever

DOWN

1 Broadway sellout
2 "—— du lieber!"
3 Born as
4 Same as F-sharp
5 European range
6 Cadiz coin
7 Hollywood workplace
8 Tsar's parliament
9 Old Roman Way
10 Foretell
11 "—— favor" (Juan's "please")
12 Citizen of Vientiane
13 Miscalculates
14 Ship's mine-cutting device
15 Downed dinner
16 He wore a dhoti
17 *Microscopic creature*
18 Part of TNT
21 Spuds
23 Qatar's government
28 Period of history
30 Rock great
31 He wore a camouflage jacket (with "The")
33 Really bad
35 Carnivore's fare
36 Skin lesions
39 Salad-bar bit
40 Arranges for display
41 Riddle
42 Pin together
43 Warplane drop
45 Actress Van Devere
51 Name of eighteen French kings
53 Tobacco adulterant
55 He wore a kilt
56 Roof overhang
57 Kind of admiral
60 Dawn
62 Prison rampage
65 Mex. matrons
67 Daub
69 Struck with the fist
71 Women's wear daily
72 Wrong way for Greeley
73 Former spelling of an African republic
74 Tallying up
76 "Hedda Gabler" dramatist
79 —— choy (Chinese vegetable)
83 First-rate
85 Petulant expressions
87 Jaunty
88 Lochinvar's beloved
90 Way in
91 Certain breads
93 Itinerant workers
95 TV clown
99 General drifts
101 Library sign
104 Bullring hero
105 He wore a doublet
106 Small salamander
107 More spooky
108 Surgeon's knife
110 Made hay packages
114 Future reaper
117 Devilkins
119 *Frightful fellow*
121 Handle the situation
123 Tennis feat
125 Wrath
126 Stock payoff: abbr.
127 Uno e due
128 Proscribe
129 Slangy ending for pay or schnozz
130 Fashion monogram

The 'Guardian' Crossword Set by Plodge



ACROSS

1 Got up? (7)
5 Saw one type of ale absorbing pub turnover. (7)
9 Carp at stoker taking English. (5)
10 Made swell FBI agents infiltrate at due process. (9)
11 Early sage isn't commonly a herb revered in Moscow. (5,5)
12 It's grim to be a busy person, they say. (4)
14 Ruddy Miss Lee answered back! (4,7)
18 Adjust picture even when blinkered? (11)
21 Proper bishop dismissed a fellow ecclesiastic. (4)
22 Severely gruesome environment for the endlessly devout. (10)
25 I went out with sister and was overwhelmed. (9)
26 Presume interference without Rattigan's letters? (5)
27 The 'd' of Cupid is particularly welcome. (7)
28 Squirmed, having left wearing a hairpiece. (7)

DOWN

1 Adulterate drugs Lincoln first dredged up. (6)
2 Time off in the city? It makes me sick! (6)
3 Short Saracen captured flier to get Greek island. (10)
4 Tot with an ace to play. (5)
5 Tentatively clip a short cigar found at the opera. (9)
6 Was sorry to have sounded cheeky. (4)
7 Rear pot up on the Stock Exchange? (8)
8 Cunning Dole entertained little Miss Wordsworth in surroundings of great wealth. (8)
13 God-given pole designed for building. (10)
15 United no longer content to accept rising violation. (9)
16 Joking parish priest ousted abstainer in giving up. (8)
17 Put forward for some cash? (8)
19 Handy to have in a house fully furnished. (6)
20 Cross at leaving birthday bash? (6)
23 Settle on two points up on the index. (5)
24 It's used for shaping puffs, say. (4)

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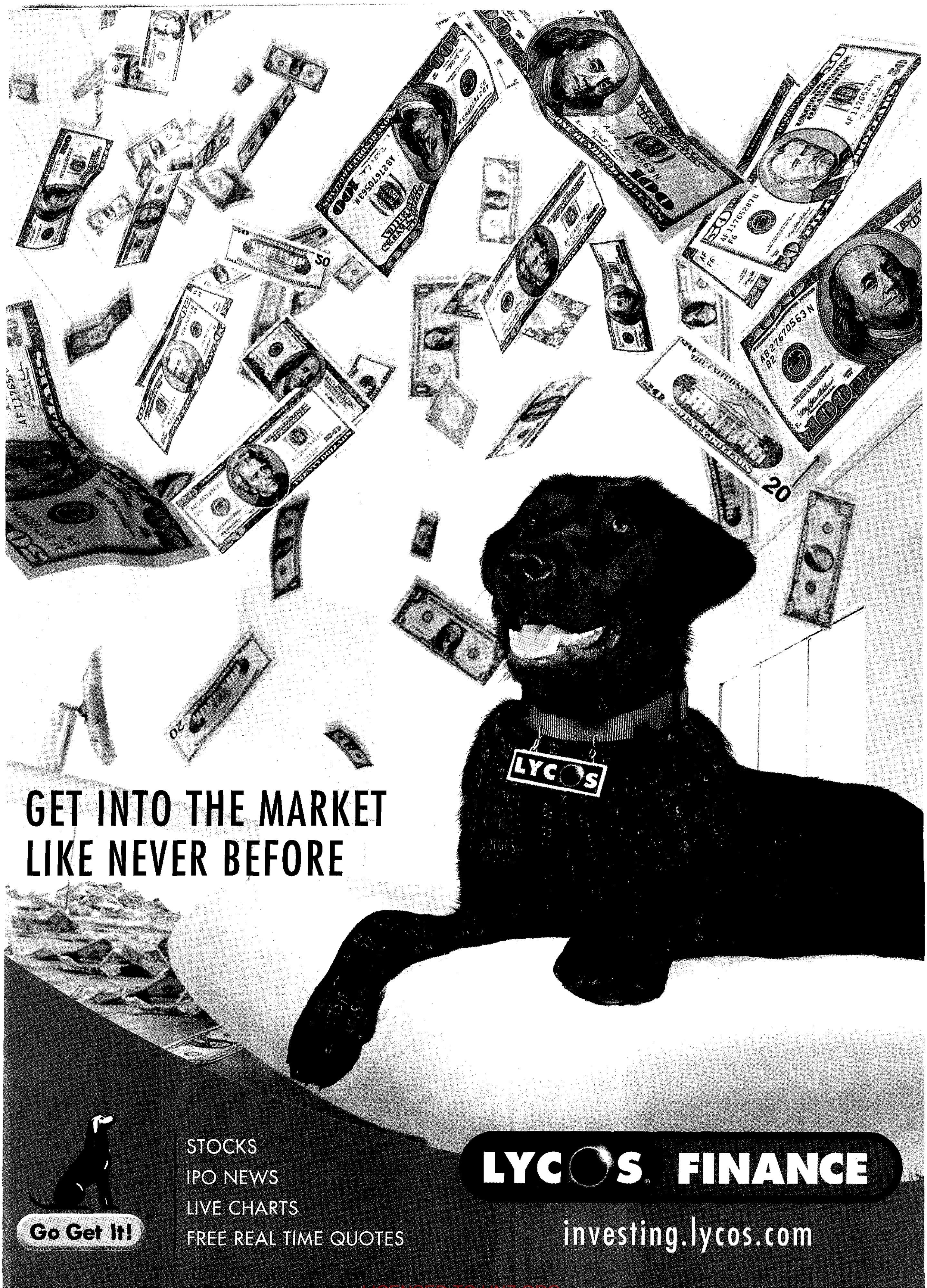
Solutions to last week's puzzles appear on page 175.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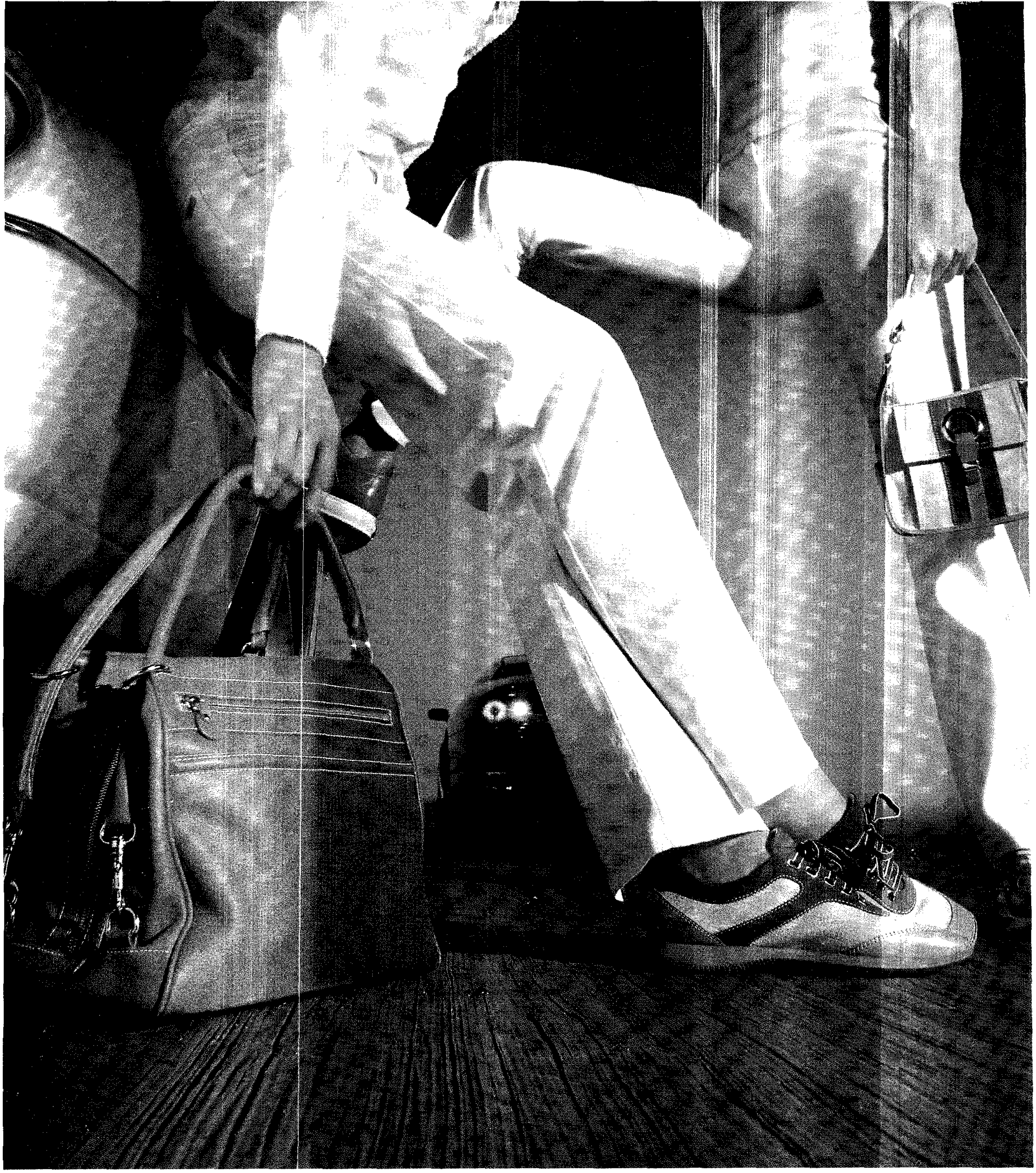

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